

**MUSICA SACRA,**  
**OR MUSIC AND SPRINGFIELD COLLECTIONS UNITED.**  
**1832.**

*By Thomas Hastings and Solomon Warriner.*

James H. Hyde

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**MUSICA SACRA,**  
OR  
**UTICA AND SPRINGFIELD COLLECTIONS UNITED:**

CONSISTING OF

**Psalm and Hymn Tunes, Anthems, and Chants,**

ARRANGED FOR TWO, THREE, OR FOUR VOICES, WITH A FIGURED BASS FOR THE ORGAN OR PIANO FORTE.

✓  
BY THOMAS HASTINGS AND SOLOMON WARRINER.

NINTH REVISED EDITION—WITH ADDITIONS AND IMPROVEMENTS.

UTICA:

PRINTED AND PUBLISHED BY WILLIAM WILLIAMS, GENESEE STREET.

1831.

NORTHERN DISTRICT OF NEW YORK, TO WIT:

Be it Remembered, That on the twenty-ninth day of November, in the fifty-fifth year of the Independence of the United States of America, A. D. 1830, THOMAS HASTINGS and WILLIAM WILLIAMS, of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit:

"Musica Sacra, or Utica and Springfield Collections united: Consisting of Psalm and Hymn Tunes, Anthems, and Chants, arranged for two, three, or four voices, with a figured Bass for the Organ or Piano Forte. By Thomas Hastings and Solomon Warriner. Ninth revised edition, with additions and improvements."

In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to the act, entitled "An act supplementary to an act, entitled 'An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned,' and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

RUTGER B. MILLER,

Clerk of the Northern District of New York.

## PREFACE TO THE EIGHTH EDITION.

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THE last three editions of this work, have presented almost an entire uniformity of appearance. The present edition, however, embraces numerous improvements. The rudiments, though they occupy less room than formerly, are presented without any material abridgement of the matter; and the room thus gained is appropriated to a valuable purpose. As to the music, it seems desirable that tunes for common use should receive as few changes as possible: still, in the present state of things, every compiler is compelled to keep pace, in some measure, with the improvements in the art, or his productions will inevitably be thrown out of the market by rival publications. Here there is no alternative. He must do this, or consent to do nothing, and be laid aside. As to the omissions, it is obviously expedient to exclude such pieces as in the generality of churches and musical choirs are no longer found useful. A few of the latter class, however, have received a new arrangement, which, we trust, will bring them into favor; and a number still smaller, have undergone some important changes in their harmony, for reasons in most instances assigned in the margin. In all these changes, an eye has been had to the promotion of greater uniformity among our American publications—a thing ardently to be desired; nor have they been made without much counsel and deliberation, or without a regret that there was a necessity for making them. Alterations and additions among anthems and set pieces, will of course need little apology, if only they can be regarded as real improvements. The work is now somewhat enlarged as to the number of pages; and by this means as well as by the omissions above mentioned, a considerable quantity of matter which is both new and valuable, is presented to our readers. Of the original pieces, we of course have nothing to say. Other improvements also may be left to speak for themselves.

In arranging music for the churches, a most delicate medium between vulgarity on the one hand, and undue refinement on the other, should be carefully preserved. Chaste simplicity connected with obvious design—this is the thing to be attained—and may we not add, the very thing for which the compilers of this work have long labored with the most untiring assiduity. How far they have succeeded, will be left to the candid decision of the public. Of course they will be accused on either hand of departing from the proper standard. Some already accuse them of not keeping pace with modern

improvements ; and others, of departing too far from the plain simplicity which belongs to the worship of the sanctuary. But to all, we would say, that the arrangement which we have made, has been the result of long personal experience, carried directly and diligently into the fields of musical cultivation. We fix our eyes upon the thousands and the ten thousands of our American churches who are even now unwittingly trampling upon the art, rather than upon the hundreds which have made creditable progress in the work of reform. We have endeavored all along, to keep steadily in view the great purpose of present utility, without which nothing of permanent importance can be effected towards elevating the standard of church music in our own country. Nor have we forgotten the interests of the cultivated minority. They, too, are bound to have regard to the general state of things if they would turn their efforts to the best account. The business of devotion, after all, is a simple, obvious thing ; and if by any means we give it a decided air of artificialness, we necessarily detract from its character.

We would press the preceding observations upon the churches with great earnestness ; for we do verily believe them to lie at the foundation of the dearest interests of church music. It is easy to run onward to the higher branches of the art, and leave the multitude who ought to be benefited quite behind us and out of sight : but where, we ask, is the *Christian propriety* of such a measure ? The higher walks of cultivation have their importance : but let them occupy their proper place. The first object is, to secure results which are strictly and eminently devotional. Religious influence must, at all hazards, be carried into our primary schools, and kept there. In this respect we must follow the example of Sunday Schools and Bible Classes. Nothing short of this will secure the best and most permanent interests of the art, and lead onward to future improvement.

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The present, or ninth edition, has been prepared with much labor, study, and expense ; the music type having been made expressly for the work—for symmetry and beauty it stands unrivalled ; pains has also been taken to procure good and substantial paper, that the work may be rendered in every respect worthy the extensive patronage it receives from a generous public ; and, on the whole, we cannot but hope that it will prove more acceptable than any of its predecessors. Further remarks on the character of the music will be found at the close of the volume.

# RUDIMENTS OF VOCAL MUSIC.

## ARRANGED IN A FAMILIAR MANNER, FOR THE USE OF SCHOOLS.

[ *The learner will, at first, attend to those paragraphs and examples which stand in immediate connection with the questions.* ]

*What is Vocal Music ?*

Vocal Music is an art which consists in the union of the singing and speaking voices, as in Psalms, Anthems, Songs, &c.

*How is it divided ?*

It is divided into two parts ; Notation and Execution.

*What is understood by Notation ?*

Notation teaches the representation of musical sounds by appropriate characters: as in a written or printed sheet of music.

*What is implied in Execution ?*

Execution implies a practical knowledge of musical characters ; as in singing with readiness from a written or printed sheet ; and embraces all that relates to good performance.

### PART FIRST.

#### Notation.

##### SECTION I. OF THE SCALES.

Sounds are represented with respect to their pitch, duration, accent, &c.

*By what characters is the pitch of sounds represented ?*

The pitch of sounds is represented by the following characters, viz :

The Staff,	the F Clef,	the C Clef,	the G Clef,	
				and by Flats - - - (b) Sharps - - - - (#) and Naturals - - - (♮)

*What is said of the Staff ?*

A Staff is formed by five lines with their spaces, and is used for including the musical characters.

*What of Leger lines ?*

When the characters cannot be included in the Staff, short lines are added, called Leger lines.

*How are the lines and spaces of the Staff named ?*

The lines and spaces of the Staff are named from the first seven letters of the alphabet—A, B, C, D, E, F, G.


*What is the use of Clefs ?*

The Clefs are used to show how the letters are applied to the Staff.



### THE LETTERS APPLIED TO THE STAFF.

According to the - - De

According to the - - 

Leger line,	—C
6th space,	B
5th line,	—A
5th space,	G
4th line,	—F
4th space,	E
3d line,	—D
3d space,	C
2d line,	—B
2d space,	A
1st line,	—G
1st space,	F
Leger line is called	—E

Leger line,	—A—
6th space,	G
5th line,	—F—
5th space,	E
4th line,	—D—
4th space,	C
3d line,	—B—
3d space,	A
2d line,	—G—
2d space,	F
1st line,	—E—
1st space,	D
Leger line is called	—C—

*What is said of the F Clef?*

The F Clef is placed on the fourth line, and is used for Bass.

### What of the C Clef?

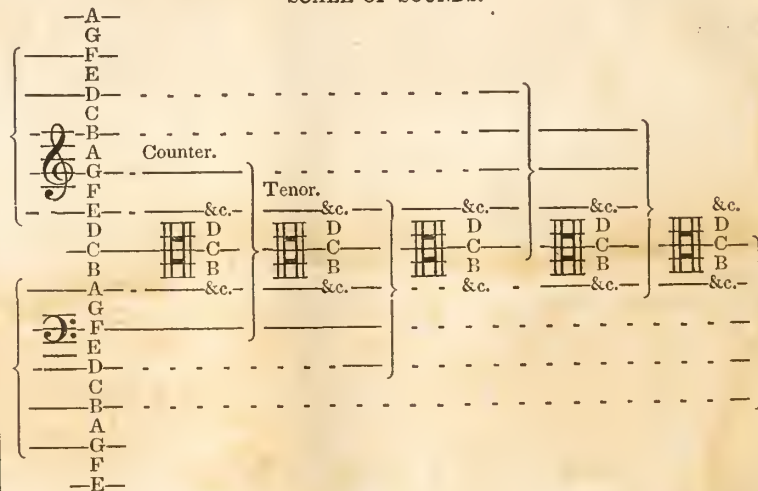
The C Clef is placed on any of the lines, and is used for Tenor, Counter, &c. [See next example.]

### What of the G Clef?

The G Clef is placed on the second line, and is used for Treble ; and in modern music, for Tenor, Counter, &c.

The following scale of sounds, from the lowest Bass to the highest Treble, is formed by the Staff, the Clefs, and the letters; and is called the Natural Scale.

### SCALE OF SOUNDS.



The pitch of the notes in the Natural Scale depends on the lines and the spaces which they occupy, the lowest sound being on the lowest line or space, the highest sound on the highest, &c. The Leger line above the Bass, has the same pitch as that which is below the Treble, and the same as that of the C Clef line in all its positions.

*What is said of the Primary sounds?*

The Primary sounds form a scale of eight notes ascending and descending ; and from these Primary sounds all the rest are derived.

The eight notes in the Natural Scale commence and end with C in the Bass, Tenor, Treble, &c. and this C is called a key-note.



When the G Clef is used for Tenor or Counter, the sounds are to be reckoned eight degrees lower than when it is used for Treble.

*How does the voice proceed in tuning the Natural Scale?*

While tuning the notes of the Natural Scale, the voice raises or falls by unequal degrees, called tones and semitones. The semitones are two, situate between E and F, and B and C: Between all the other degrees are tones.



The eight notes may be made to commence on any one of the lines or spaces of the Staff; but as every remove requires a corresponding change in the position of the two semitones, this change is pointed out by Flats and Sharps, placed at the beginning of a movement, which are called the Signature.



*What are the removals of the Scale called?*

The removals of the Scale are called its transpositions.

*What syllables are used in forming the voice?*

To aid the singer in forming his voice in these transpositions, the syllables *faw, sol, law, mi*, are used.

*How are they applied to the eight notes?*

In ascending the eight notes, the syllables are *faw, sol, law, faw, sol, law, mi, faw*; and in descending, they are *faw, mi, law, sol, faw, law, sol, faw*.

Wherever the eight notes are placed, these syllables are applied to them in the same manner.

*Between what syllables are the two Semitones found?*

The two Semitones in these Scales are always found between *mi, faw*, and *law, faw*.



*What is said of the syllable Mi?*

Since the syllable *mi* occurs but once in the eight notes, we have only to find its situation, and determine by this the places of the other syllables.

Thus—In the Natural Scale, the syllable *mi* is on the B line; and of course, *faw* is found on C, *sol* on D, &c. But when a Flat is placed on the B line, *mi* is removed to E, and then *faw* is found on F, *sol* on G, &c.

*How may the place of the syllable mi be known?*

The situation of *mi* may be readily learned by the following Table :

In the Natural Scale *mi* is on B: But,

If B be flat, *mi* is removed to - - - E, If F be sharp, *mi* is removed to - - - F,  
 If B and E be flat, *mi* is removed to - - A, If F and C be sharp, *mi* is removed to - - C,  
 If B, E and A be flat, *mi* is removed to - D, If F, C and G be sharp, *mi* is removed to - G,  
 If B, E, A and D be flat, *mi* is removed to G, If F, C, G and D be sharp, *mi* is removed to D,  
 If B, E, A, D and G be flat, *mi* is removed to C, If F, C, G, D and A be sharp, *mi* is removed to A.

[Some teachers prefer the application of the syllables *do, ri, mi, faw, sol, law, si*, in which case *si* becomes the leading note, *do*, the principal Major Key, and *law*, the principal Minor. The table of signatures after this plan, would read thus:—"In the Natural Scale, *si* is in B; but if B be flat, *si* is in E," &c. *Si* thus taking the place of *mi*, and the other syllables named accordingly. Those who choose to adopt this plan, can pursue it on the principle thus explained, with very little inconvenience. The Italians and French use the seven syllables to denote, like the letters, the lines and spaces of the Staff; but in this way they afford no facilities to the *vocalist*.]

#### EXPLANATION OF THE SCALES.

Natural Scale:—*Mi* in B. Key of C.

KEY. Faw, sol, law, faw, sol, law, mi, faw.

B♭—*Mi* in E. Key of F.

KEY. Faw, sol, law, faw, sol, law, mi, faw.

F#—*Mi* in F.

Key of G.

KEY. Faw, sol, law, faw, sol, law, mi, faw.

[Other signatures might receive a corresponding illustration.]

As the C Clef is but little used in modern music, it is sufficient in this place to remember, that when it stands on the 4th line, the scales, syllables, &c. are to be reckoned one degree higher than they are on the G Clef (used for men's voices); and, that when it stands on the third line, the scales are to be reckoned one degree lower instead of higher. [See Scale of Sounds, page vi.]

#### What are Modulations?

When the scale changes in the midst of the movement, the Flat, or Sharp, or Natural, which designates it, is placed immediately before the note which is affected in the change. Changes of this character are called modulations.

#### EXAMPLES.

Key of C. F#—Key of G. F and C#—Key of D. B♭—Key of F.

mi, faw, mi, faw, faw, law, sol, faw.

#### What are Accidentals?

Flats, Sharps, and Naturals, thus placed in the midst of a tune, are called Accidentals. [See last example.]



*What is the use of the Flat?*

A Flat set before a note, requires that its pitch should be made one semitone lower than usual.

*What of the Sharp?*

A Sharp set before a note, requires its pitch to be raised one semitone.

*What of the Natural?*

The Natural is used when notes that have been flatted or sharped are to be restored to their primitive sound.

To assist the singer in forming his voice on the accidental semitones, two methods are in common use. One method is, to make the whole order of the syllables the same as it would be in the regular changes of signature. [See last example.] The other is, to change the names of those notes only that are *specialy affected* by Accidentals.

*What syllables are ordinarily used when notes are flatted or sharped?*

In general, when *faw*, *sol*, *law*, are sharped, they may be called *fi*, *si*, *li*, in imitation of the syllable *mi*, and pronounced nearly as broad as the words *fay*, *say*, *lay*. When *mi* is flatted it may be called *faw*.

The effect of an accidental is not always confined to the note which immediately follows it; it extends, unless counteracted, through all the notes that occupy the same line, or space, or letter, to the next bar.\* And when one measure ends, and the next begins with the same note, the effect extends beyond the bar.

EXAMPLE OF THE EFFECT OF ACCIDENTALS CONFINED TO ONE NOTE.

Faw, #      sol, #      mi, b

Faw, sol,      fi,      sol, law, si,      law, faw, law.

\* See the section on Time.

EXAMPLE OF THE EFFECT EXTENDED.

Sol,      faw, law, fi, fi,      fi, law, si, si.

*What syllables are used when notes are restored by the Natural?*

When a Natural occurs as an Accidental to restore sounds that had been flatted in the signature, the syllable *fi*, *si*, or *li*, is applied, as in the case of Sharps. When it is used to restore sounds that had been sharped in the signature, the syllable *faw* is required. Frequently, however, nothing is required but to restore the regular name, as follows:

EXAMPLE OF THE NATURAL.

fi, faw,      si,      sol,      faw,      mi, faw.

The method of treating Accidentals as here explained, is found to answer the purpose in Psalmody; yet it cannot be of universal application. "Chromatic passages," says the worthy editor of the Boston Handel and Haydn Society Collection, "will occur, especially in modern music, to which it will be almost impossible to apply any system of solomization, and in the performance of which it may be proper to substitute the open vowel *a*, as in *far*, or as in *fall*, in place of the syllables in common use." However, by the time such passages are to be placed before the pupil, he will have acquired such a habit of modulating his voice, as to render farther facilities in a great measure unnecessary.

*What is the Natural Scale of the eight notes called?*

The Natural Scale of the eight notes, with all its transpositions, is called *Major*, as when we say a tune is composed in the key of *C Major*, or in *G Major*, &c.

*What is said of another Primitive Scale.*

Besides the above Scale and its transpositions, there is another Primitive\* Scale of eight notes, which is called *Minor*, and which has an equal number of transpositions with the Major Scale.

The Primitive Minor Scale of eight notes commences and ends with *A*, which is called its key; but the sixth and seventh notes of this Scale, ascending, are always sharped; and the remark equally applies to the transpositions.

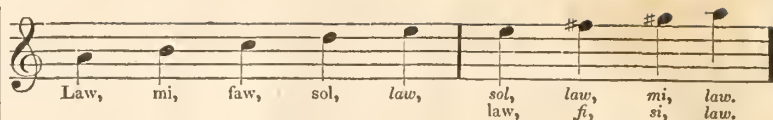
#### PRIMITIVE MINOR SCALE OF EIGHT NOTES.



The ascending Minor Scale is tuned like the Major Scale, with the exception of its third degree, which is a semitone lower than the same degree in the Major Scale. But, in the descending Minor, the sixth and seventh also are a semitone lower than the sixth and seventh of the Major. This will appear evident, by comparing the last example with the Natural Major Scale. [See page viii.]

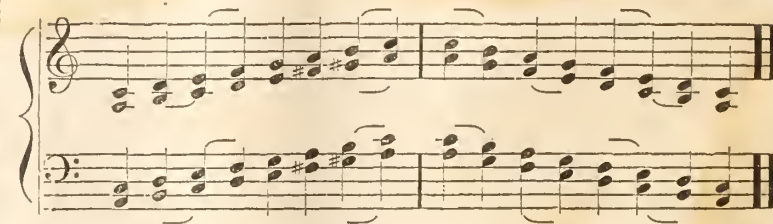
The two semitones in each of the principal Scales, being designated by the same syllables, *mi, faw*, and *law, faw*, the voice readily accommodates itself to the differences that occur in the Scales, with the exception of those that are occasioned by the ascending sixth and seventh above mentioned. This difficulty may be vanquished by applying a part of the Major series of syllables to the Minor Scale, as follows.

\* In some sense this Scale is derivative, as will be inferred from the employment of Accidentals. [See next example.]



The Primitive Minor Scale on *A* is found two degrees below the Natural Major Scale on *C*; and it preserves the *same relative* situation, (i. e. two degrees below the Major Scale,) in all its transpositions: therefore, by placing dots two degrees below the notes included in each of the transpositions, [See example, p. viii,] observing to precede every sixth and seventh note with a Sharp, the pupil will be furnished with the transpositions of the Minor Scale, and be enabled, at the same time, to compare them with those of the Major Scale. This he can readily do with a pencil, taking his hint from the following example.

#### THE PRIMITIVE MINOR SCALE COMPARED WITH THE MAJOR.



N. B. The slurs, as in preceding examples, point out the situation of the two semitones in the Scales.

The two principal Scales, as above represented, are called *relative* throughout all their transpositions.

In every tune, some one key (or style of the octave) is found to predominate; and the last note in the Bass is always this key. The syllable *faw*, one degree above *mi*, designates the sharp key, and the syllable *law*, one degree below *mi*, the flat key.

Modulations are frequently made from the principal key to its relative or to its transpositions, even in the plainest movements; but they are of comparatively short continuance. [See Part II, Section 3.]



## SECTION II. OF THE DURATION OF SOUNDS.

*What are Notes?*

Notes are the representatives of musical sounds.

*What are Rests?*

Rests are marks of silence.

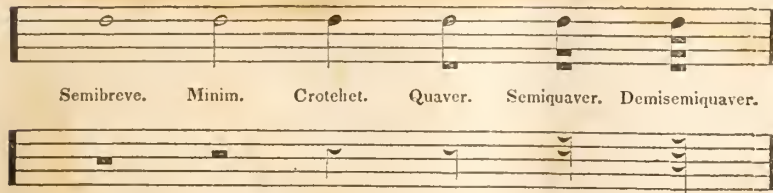
*How many kinds of Notes and Rests are there?*

There are in common use six kinds of Notes, and the same number of Rests.

*What are their names?*

The Semibreve, the Minim, the Crotchet, the Quaver, the Semiquaver, and the Demisemiquaver; the Rests bear the same names.

### NOTES AND RESTS.



*What proportion in length of time do the Notes bear to each other?*

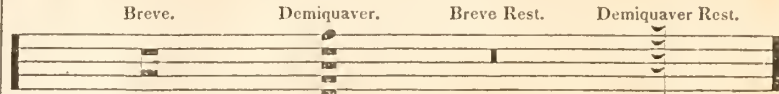
The proportion of time which the Notes bear to each other is that of one to two.

One Semibreve equals two Minims, one Minim equals two Crotchets, one Crotchet two Quavers, &c. Or, taking the Semibreve for a measure note, it will be found to require two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demisemiquavers, to equal it in length of time.

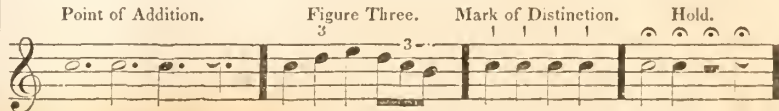
*How is the time of the Rests reckoned?*

The time of the Rests corresponds with that of the Notes which bear the same name.

Besides these Notes in common use, there are the Breve, equal in length to two Semibreves, and the Demiquaver, equal to one half of the Demisemiquaver. Their corresponding Rests are, the Breve Rest, and the Demiquaver Rest.



The time of the Notes is also varied by the following characters.



*What is said of the Point of Addition?*

A Point at the right hand of a note or rest, adds one half to its length of time. The Semibreve, for instance, equals two Minims; but when pointed, it equals three. The Minim equals two Crotchets; but the pointed Minim equals three Crotchets, &c.

### POINTED NOTES AND RESTS, WITH THEIR VALUE.



A note is sometimes *twice* pointed, by which means it receives an addition of three quarters to its nominal length. A Minim, twice pointed, has, therefore, the value of three Crotchets and a half, or seven Quavers. A Crotchet, twice pointed, has the value of three Quavers and a half, or seven Semiquavers.

## EXAMPLES.\*



*Of what use is the figure Three?*

The *figure Three*, placed over or under any three notes, diminishes their value one third, as when *three* Crotchets are sung in the time of *two* Crotchets; three Quavers in the time of two Quavers.

*What is the use of Marks of Distinction?*

Marks of Distinction are placed over such notes as are to be sung with peculiar distinctness.† About one half of their time is occupied with silence. [See Dying Christian, 2d strain.]



*Of what use is the Hold?*

The Hold leaves the *time* of a note or rest to be lengthened at the pleasure of the performer.

When the syllable under it is *unaccented*, it generally requires a sudden cessation of voice; as in the word "*victory*," near the last cadence of the Dying Christian.

\* See also the Tenor of the Easter Hymn.

† The term *Staccato* is often applied to movements of this character; but in the present work we use the term to indicate a general distinctness of enunciation. See remarks at the end of the volume.

The Hold is also used in ancient psalmody to mark the end of a line of poetry; and in tunes that end with a repetition of a part or the whole of the first strain of a movement, it is used to mark the close.

The same character is sometimes used to signify that the vocal or instrumental performer is expected to introduce a short extemporaneous passage or flourish, just *previous* to the final close. It is then called a *Cadenza*. The *Cadenza* may generally be known by the place it occupies; but it has no place in church music.

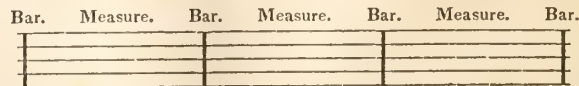
## SECTION III. OF TIME.

*How are strains and movements divided?*

Every strain or movement in music, is divided into equal portions of time, called Measures.

*How are Measures formed?*

The Measures are formed by straight marks drawn across the Staff, called Single Bars.



Time, strictly speaking, consists of but two species; Common or equal, and Triple or unequal; but by the union of two or more measures of either of these species, a third species is formed, which is called Compound Time.

*How many species of Time are there?*

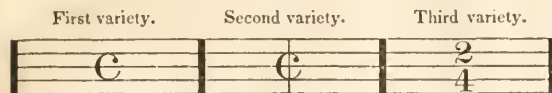
There are generally reckoned three species of Time; Common, Triple, and Compound.

In each species there are three principal varieties, which are distinguished by appropriate signs.

The signs of the varieties are, the Semicircle, which represents the Semibreve, and certain figures which denote fractional parts of its value, as  $\frac{2}{4}$  of the value of the Semibreve, i. e. two Crotchets equal to one Minim, or four Quavers, &c.

*How are the varieties marked in Common Time?*

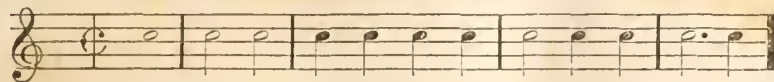
In Common Time, the first variety is marked by the semibreve, the second by the barred semibreve, and the third by figures, as follows.



EXAMPLES IN COMMON TIME. FIRST VARIETY.



SECOND VARIETY.



THIRD VARIETY.



*What is said of the first variety of Common Time?*

The first variety of Common Time has, in each measure, the value of a Semibreve, which is usually sung in the time of four beats.

*What of the second variety?*

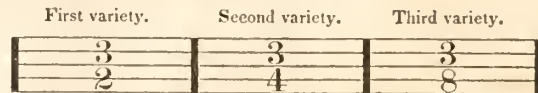
The second variety differs from the first by requiring only two beats.

*What of the third?*

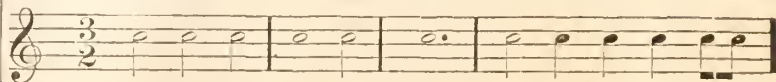
The third variety has, in each measure, the value of two Crotchets, requiring two beats.

*How are the varieties marked in Triple Time?*

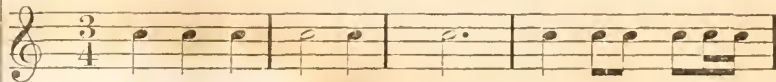
The varieties of Triple Time are known by the following characters.



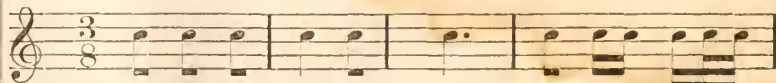
EXAMPLES IN TRIPLE TIME. FIRST VARIETY.



SECOND VARIETY.



THIRD VARIETY.



*What is said of the three varieties of Triple Time?*

The first variety of Triple Time, has the value of three Minims in each measure; the second has the value of three Crotchets; and the third has the value of three Quavers.

*How many Beats are required?*

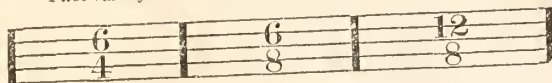
Each of these varieties requires three beats in a measure.

The principal varieties of Compound Time are formed by the regular union of two or more measures of Triple Time, through the omission of part of the single bars:—thus, two measures of  $\frac{3}{4}$  make one measure of  $\frac{6}{4}$ ; two measures of  $\frac{3}{8}$  make one of  $\frac{6}{8}$ , &c.

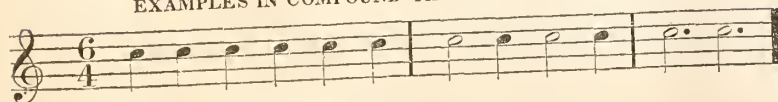
*How are the principal varieties of Compound Time marked?*

The following characters are used as marks of Compound Time.

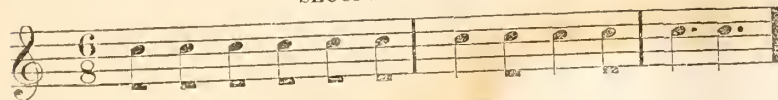
First variety.      Second variety.      Third variety.



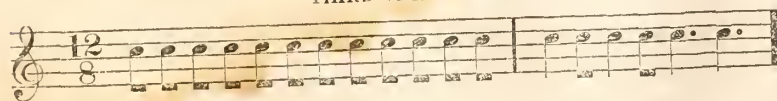
EXAMPLES IN COMPOUND TIME. FIRST VARIETY.



SECOND VARIETY.



THIRD VARIETY.



*What is the value of the notes contained in these varieties?*

The first variety of Compound Time has the value of six Crotchets in each of the measures; the second has the value of six Quavers; and the third has the value of twelve Quavers.

*How many beats are required in the first and second varieties?*

The first and second varieties require, when the performance is slow, six beats to a measure; but when the performance is quick, they require only two beats. [See examples, Sec. 4.]

*How many in the third variety?*

The third variety of Compound Time usually requires four beats in each of its measures.

To these may be added, such compounds as are marked by  $\frac{9}{8}$  equal to nine Quavers,  $\frac{9}{16}$  equal to nine Semiquavers; and a few others: but they are seldom used, except in secular music, and are nearly obsolete.

## SECTION IV.

### OF BEATING, ACCENT, AND SYNCOPATION.

In beating, the motion of the hand should always take place in regular intervals of time; but the length of these intervals should vary according to circumstances. The slowness or rapidity of a movement, depends less on the signs of varieties [See Section 3.] than on the nature and design of the composition. [See remarks at the end of the volume.]

In vocal music the character of the words which are to be sung; and in instrumental music, the title of the piece, such as *Mareh*, *Gigue*, *Waltz*, &c. are generally sufficient indications of the slowness or rapidity required. But where the nature of the movement might seem doubtful, the musician has recourse to technical terms—such as *Largo*, *Adagio*, *Presto*. [See explanation of Musical Terms, page 24.]

*What is said of Beating?*

In Beating, the hand should always fall on the first part of the measure, and rise on the last part.

In measures that require four beats, the hand falls and rises twice; and in Triple Time, it has two motions downward before it rises.

*What is Accent?*

Accent is a stress of voice which takes place on what are called the strong parts of the measure.

*Where is the principal Accent?*

The principal Accent takes place in each measure, at the first downward motion of the hand.



In slow movements, the second downward motion usually requires a strong accent; and there are also subordinate accents, which, in notes of equal length, alternate with the unaccented notes; being found on the third, fifth, and seventh Crotchet or Quaver. A single note, though long, requires but one stress of voice.

EXAMPLES IN BEATING AND ACCENTING.

The letter *d*, marks the downward motion of the hand, and the letter *r*, the rising motion. The principal accent is marked thus, (A) and the subordinate, thus, (a) and the unaccented notes with the letter *u*.

COMMON TIME. FIRST VARIETY.

ACCENTS. A, u, a, u, A, u, a, u, A, u, a, u, A, u.

BEATS. D, r, d, r, d, r, d, r, d, r, d, r, d, r.

SECOND VARIETY.

ACCENTS. A, u, a, u, A, u, a, u, A, u, a, u, A, u.

BEATS. D, r, d, r, d, r, d, r, d, r, d, r, d, r.

THIRD VARIETY.

ACCENTS. A, u, a, u, A, u, a, u, a, u, a, u, A, A, u, A, u.

BEATS. D, r, d, r, d, r, d, r, d, r, d, r, d, r.

The word "*pleasurable*" may be taken as an illustration of the accents of the first measure in each of the preceding examples. The same word spoken quick twice successively—the second time in a comparatively feeble tone of voice, will illustrate the second measures.

TRIPLE TIME. FIRST VARIETY.

ACCENTS. A, u, u, A, u, A, u, a, u, a, u, A.

BEATS. D, d, r, d, d, r, d, d, r, d, d, r.

SECOND VARIETY.

ACCENTS. A, u, u, A, u, A, u, a, u, a, u, A.

BEATS. D, d, r, d, d, r, d, d, r, d, d, r.

THIRD VARIETY.

ACCENTS. A, u, u, A, u, A, u, a, u, a, u, A.

BEATS. D, d, r, d, d, r, d, d, r, d, d, r.

COMPOUND TIME. FIRST VARIETY.

ACCENTS. A, u, u, a, u, u, A, u, a, u, A, u, a, u, a, u, a, u, a, u.

Slow. D, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r.

Quick. D, r, d, r, d, r, d, r, d, r, d, r, d, r, d, r, d, r.

SECOND VARIETY.

ACCENTS. A, u, u, a, u, u, A, u, a, u, A, u, a, u, a, u, a, u, a, u.

Slow. D, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r.



## THIRD VARIETY.

ACCENTS. A, u, u, a, u, u, a, u, u, a, u, u, A, u, a, a, u, a, u, a, u,



BEATS. D, r, d, r, d, r, d, r.

Examples in beating and accenting can do no more than illustrate general rules; against which, there are necessarily many exceptions. In some extreme cases, for instance, the principal accents are placed nearer together, by adding stress to notes which usually take the subordinate accent; and instances are not wanting, where, in Common Time, the number of beats must be doubled, and the accents regulated accordingly. [See Christmas, in the Harmonia Sacra.]

Owing to these irregularities of the accent, it often becomes impossible for the auditor, while listening to a performance, to ascertain in what particular variety of Time the music is written; although he can tell whether the movement is Common or Triple, he cannot ascertain which of the varieties of these species is employed; nor can he always tell whether the *Triple Time* he recognizes be written in the ordinary characters, or whether it may not appear on paper in some one of the varieties of Compound Time. The same melody too, is frequently written in different varieties, without the least design of changing its character; and the varieties are, therefore, more in number than is required for the purpose of Notation.

*What is said of notes of Syncopation?*

Notes of Syncopation take their name from the circumstance of their beginning on the *weak*, and ending on the *strong* parts of the measure. They form an exception to the general rules of accent, and require a stress of voice.

## EXAMPLES.

ACCENTS. a, A, u, a, A, a, A, u, a, A, u, a.

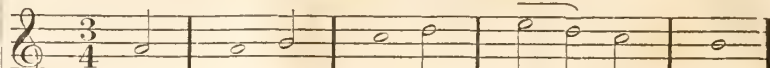


BEATS. D—r— d—r— d—r— d— r—

Another variation of the accent, frequently takes place in vocal music, where the accent of the words is irregular.

The following melody, for instance, when sung in the words—"With pitying eye the Prince of grace"—would require the regular accent, but when the line—"Plung'd in a gulf of dark despair," is adapted to the same melody, the accent should receive a corresponding arrangement.

A, a, u, A, u, A, u, A.



Plung'd in a gulf of dark des - pair.


In Psalmody, where the tunes are applied to so many different words, such variations of the accent become very important.

## SECTION V.

## OF THE REMAINING MUSICAL CHARACTERS.

The characters which remain to be described, are the following—to which may be added, the Graces and the Abbreviations.

Double Bar. Choosing Notes. Repeat, or :S:



Slur. Swell. Diminish.

*Of what use is the Brace?*

The Brace connects such parts as are to be sung together, viz. Tenor, Bass, &c.

*Of what use is the Double Bar?*

The Double Bar shows the end of a strain or period.

*What is said of Choosing Notes?*

Of Choosing Notes, any one may be sung.

Two or more distinct parts are often found in the same Staff, in the form of Choosing Notes. [See Installation.]

*Of what use is a Repeat?*

A Repeat shows what part of a tune is to be sung twice successively.

A smaller character (:||:) is used to denote the repetition of a word or phrase.

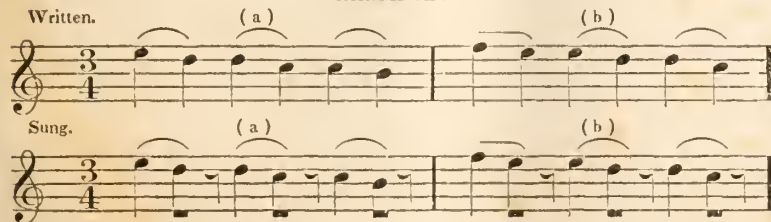
When the figures 1, 2, occur at the close of a passage which is to be repeated, the notes under figure 1 are to be sung *before* repeating, and to be *exchanged* for those under figure 2, *while* repeating. Both are to be sung while repeating, if united by a slur. In modern music, the expressions *first time*, and *second time*, are often used.

*What is said of the Slur?*

The Slur connects such notes as belong to one syllable.

When the Slur is drawn over several pairs of notes having the same specific length, the second note under each Slur is shortened, and the voice suspended during its proper time.

EXAMPLES.



The Slur, in instrumental music, shows that the notes under it are to be played in close connection.

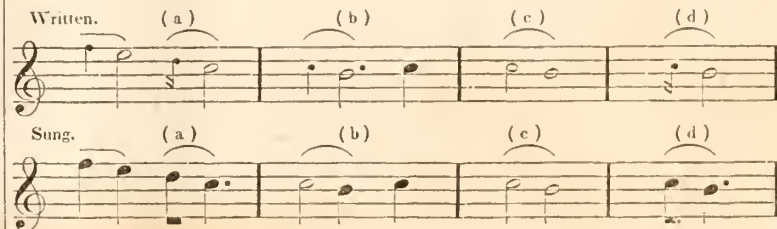
The Swell denotes a gradual increase of voice, followed by a diminution.

The Diminish requires a gradual diminution of voice.

*What is said of Appoggiatures?*

The most important graces in music, are Appoggiatures, and After-notes.

Appoggiatures are small notes which take their time from the notes which immediately follow them.



*What is said of After-notes?*

After-notes take their time from the notes which immediately precede them.



Appoggiatures and After-notes are not reckoned in making up the time of the measures; but are *deducted* from the time of the notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appoggiature receives double its nominal value when it precedes a pointed note. There is, however, so much variety in the method of using these characters, that the pupil cannot be furnished with any rule that is of infallible application.

The other graces of melody, such as the *Shake*, the *Turn*, the *Beat*, the *Mordent*, &c. &c. have no proper place in church music.

The most common Abbreviations of notes and rests are the following.

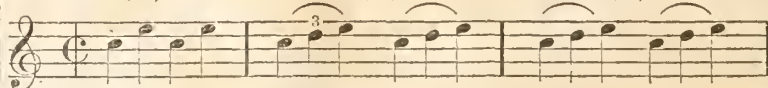
Written.	Performed.
	
Written.	Performed.
	

Rest of one bar, two bars, three bars, four bars.



The figure three is often omitted in a succession of triplets, while its effect continues ; as in the following example at (c), where six Crotchets are sung in the time of four Crotchets, as at (a).

(a)                      (b)                      (c)



## PART SECOND.

### Execution.

[The pupil is not required to commit any portion of the following pages to memory.]

Execution implies a practical knowledge of musical characters; and embraces all that relates to good performance.

Though both the ear and the voice are, to a great extent, improvable by cultivation; yet, the foundation of this improvement must be sought for in the natural constitution, which, in many instances, is so unfavorable as to forbid all efforts towards acquiring the art.

The ear and the voice are found in such ever varying degrees of imperfection, that it is often difficult to ascertain whether the pupil should be encouraged to proceed, or induced to relinquish his exertions; but in all cases of doubt, let him confine his attention to the tuning of the eight notes; and, if his voice continue to prove unmanageable here, it is certain that all further efforts will be useless.\*

## SECTION I. OF TUNING THE VOICE.

The voice, even of the most gifted individual, needs to be formed by the gradual process of cultivation.

The voice is rendered disagreeable by various circumstances. It may be too *nasal*, *labial*, *dental*, or *guttural*: (that is, it may be forced too much through the *nose*, the *lips*, or the *teeth*, or be formed too deeply in the *throat*;) and it may be made too feeble, or too powerful, or be too much forced. To correct the former defects, the Italians make use of the interjection *Ah!* pronounced deep in the throat, which gives the organs of voice their right position or conformation. The English use the syllable *ave*, with equal success, which gives the voice a less slender tone than is required in Italian.

Let the pupil first pronounce with his speaking voice, the syllable *ave* several times successively, deep in the throat, until he can recollect what position of his organs is required; and then let him be careful to preserve that position while he attempts to give the same syllable a musical utterance. This done, let him proceed with the syllables *fa*, *sol*, *la*, *re*, uttering them in a similar manner. This exercise must be often repeated throughout the whole course of cultivation; and though the result of the earliest efforts may prove offensive to the ear, yet the voice will eventually acquire both strength and sweetness by the process, as well as free itself from every disagreeable impediment. [See Sec. 4.]

A strong voice is easily reduced in strength; a feeble one, if habitually exerted, will gradually acquire strength. A voice which is too much forced in its appearance, needs to be confined to either a higher or lower key: yet something of this disagreeable quality is inseparable from the process of cultivation; and it not unfrequently happens that the same voice may be formed with equal propriety on the low and the high portions of the scale.

\*However, such persons might still acquire such a general knowledge of the subject, as to profit under the influence of devotional singing.

When the pupil has made some progress in forming his voice, and has learned to apply the syllables to the scale with its transpositions, as represented at page 8, he may proceed with the exercises in the next Section, first reading the syllables, and afterwards singing them, and beating the time with his hand. [See Part I, Sec. 4.]

## SECTION II. PRACTICAL LESSONS.

FRAGMENTS OF THE EIGHT NOTES IN CHARACTERS OF EQUAL LENGTH.

A, u, A, u, A, u, &c.

D, r, d, r, d, r, &c.

Faw, sol, law, faw, law, faw, &c.

A, u, A, u, A, u, &c.

D, r, d, r, d, r, &c.

Faw, sol, law, faw, law, faw, &c.

The first exercise consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a sequence of eighth notes with the syllables 'A, u, A, u, A, u, &c.' written above them. The bottom staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes with the syllables 'D, r, d, r, d, r, &c.' and 'Faw, sol, law, faw, law, faw, &c.' written below them.

The second exercise consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a sequence of eighth notes with the syllables 'A, u, A, u, A, u, &c.' written above them. The bottom staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes with the syllables 'D, r, d, r, d, r, &c.' and 'Faw, sol, law, faw, law, faw, &c.' written below them.

The third exercise consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a sequence of eighth notes with the syllables 'A, u, A, u, A, u, &c.' written above them. The bottom staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes with the syllables 'D, r, d, r, d, r, &c.' and 'Faw, sol, law, faw, law, faw, &c.' written below them.

The fourth exercise consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a sequence of eighth notes with the syllables 'A, u, A, u, A, u, &c.' written above them. The bottom staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes with the syllables 'D, r, d, r, d, r, &c.' and 'Faw, sol, law, faw, law, faw, &c.' written below them.

The fifth exercise consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a sequence of eighth notes with the syllables 'A, u, A, u, A, u, &c.' written above them. The bottom staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes with the syllables 'D, r, d, r, d, r, &c.' and 'Faw, sol, law, faw, law, faw, &c.' written below them.



A, u, A, u, &c.

D, r, d, r, &c.  
Faw, sol, law, faw, &c.

A, u, A, u, &c.

D, r, d, r, &c.  
Faw, sol, law, faw, &c.

A, u, u, A, u, u, &c.

D, d, r, d, d, r, &c.  
Faw, sol, law, sol, law, faw, &c.

A, u, u, A, u, u, &c.

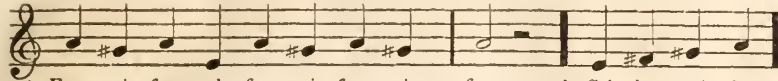
D, d, r, d, d, r, &c.  
Faw, sol, law, sol, law, faw, &c.

The pupil can easily add to the preceding exercises, by selecting such tunes from the following work as nearly correspond with them in difficulty. [See Old Hundred, Dundee, Lutzen, Winchester, York, St. Michaels, &c.]

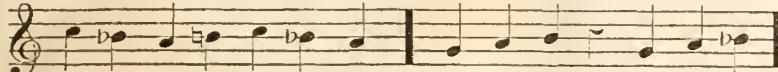
By considering the *eight notes* as the alphabet of his art, and by carefully applying them to the scale of the tunes he commences with, the pupil will by degrees render himself familiar with the sounds of the lines and spaces, except where *accidental semitones* occur. But he should be early initiated, through the assistance of his teacher, in such exercises as are analagous to the following; and these exercises should be frequently dwelt upon and repeated on suitable occasions, throughout the whole course of instruction.

N. B. In the following exercises, let the singer proceed with the several series of syllables in the order they occur, giving to each successive series the sounds which belong to the first.





- |  |                        |
|--|------------------------|
| 1. Faw, mi, faw, sol, faw, mi, faw, mi, faw. | 1. Sol, law, mi, faw.  |
| 2. Sol, fi, sol, sol, sol, fi, sol, fi, sol. | 2. Faw, sol, law, faw. |
| 3. Law, si, law, law, law, si, law, si, law. | 3. Law, fi, si, law.   |



- |                                      |                                 |
|--------------------------------------|---------------------------------|
| 1. Sol, faw, law, mi, faw, faw, law. | 1. Faw, sol, law, law, mi, faw. |
| 2. Faw, faw, law, fi, sol, faw, law. | 2. Sol, law, mi, sol, law, faw. |

When these examples and others of a similar character, shall have been rendered familiar by repetition, and the pupil shall have acquired the power of preserving the true pitch while sounding them, he will then be able to execute such accidental semitones as occur in ordinary psalmody.

After dwelling sufficiently on such examples as have already been given in this Section, the next thing is, to attend to the time tables, to beating, &c. as directed in Part I, Section 3 and 4; after which the pupil may proceed in practising tunes containing notes of *dissimilar length*; first selecting the easiest, and afterward the more difficult.

Beating, though for the most part unnecessary in public performances, should be most perseveringly inculcated during the period of pupilage. A rapid motion, followed by a sudden stop, marking equal portions of time, represented by the numbers 1—2, 1—2, 1—2, &c. striking the hand at 1, and stopping at 2, constitutes the most convenient and effectual method of marking time.

The next thing is to apply the general principles of accent, as indicated by the beats; and afterwards to attend to the exceptions against these general principles; and in this way, proceeding from those exceptions which are of the most obvious nature, to such as require more delicacy of application, the pupil may gain, in time, a practical knowledge of enunciation.

Before advancing from plain psalmody to pieces of a miscellaneous character, some farther attention must be devoted to accidental semitones.

In the simplest cases of accidentals, the mere alteration of particular syllables may suffice. [See such tunes as Burford, St. Mary's, St. Ann's, Bedford:] but, where cases occur, respecting which the pupil apprehends the least difficulty, he may change the whole order of syllables, as mentioned in page 9, considering each accidental, for the time being, as affecting a real change of signature. [See also page 7.] This leads us to speak more particularly of Modulation.

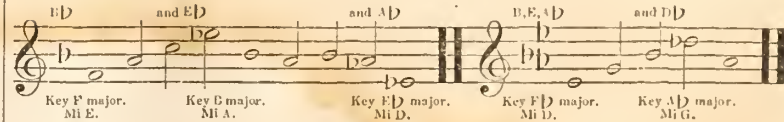
## SECTION III. OF MODULATION.

A perfect knowledge of Modulation is not to be acquired without making considerable advances in the science of harmony; and this is the reason why it becomes necessary to provide so many facilities for the vocalist, toward acquiring the management of his voice where accidentals occur: yet, as the latter are always pointed out by distinct characters, a slight knowledge of Modulation, well reduced to practice, will, in time, enable the pupil to perform the most difficult passages; and this is all that is required of the mere executant, in relation to the subject. A few remarks and examples shall, however, be subjoined.

*First.* When accidentals occur, the first inquiry is, whether they form regular additions to the signature. [See page 7; also Explanation of Scales, at page 8.] When this is the case, the key may be found, and the order of the syllables be changed, as in transpositions.

### EXAMPLES.\*

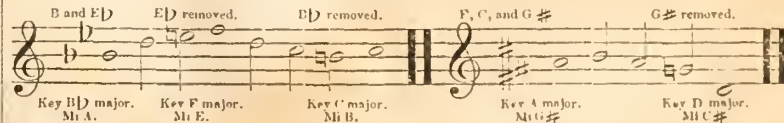
#### MODULATION BY FLATS.



#### MODULATION BY SHARPS.



#### MODULATION BY NATURALS.



\* The Semibreves represent the keys.

**Second.** But if any accidental occurs which cannot be considered as belonging to the signature, it may be known that the scale is minor; and if the accidental is such as to *elevate* the voice, the key is found one degree above it.

## EXAMPLES.

B $\flat$  and C $\sharp$  instead of E $\flat$       B, E, and A $\flat$  instead of A $\flat$  removed.      F $\sharp$  and D $\sharp$  instead of C $\sharp$

*Si, la,*  
Key D minor.      *si, la,*  
Key C minor.      *si, la,*  
Key E minor.

**Third.** When two adjoining letters, such as B C, C D, A B, are elevated by accidentals, the scale is minor, and the key is situate one degree above the highest of the two letters.

## EXAMPLES.

B $\flat$  & B $\sharp$  followed by C $\sharp$  instead of F $\sharp$       Irregular from the omission of G $\sharp$       A $\flat$  & B $\flat$  removed, while E $\flat$  is left, which cannot form a signature.

*Fi, si, la,*  
Key D minor.      *fi, si, la,*  
Key E minor.      *fi, si, la,*  
Key C minor.

The accidentals which appear in the last two Staves, are required in the minor scale. [See page 10.]

**Fourth.** When accidentals that cannot be added to the signature, have the effect of *depressing* notes, it may then be known that the *key* remains on the same letter, while the *scale* is changed from major to minor.

## EXAMPLES.

Change from G major to G minor.      Change from A major to A minor.

*Fa, la, sol, fa, fa, mi, la, si, la, fa, la, sol, fi, sol.*      *Fa, la, sol, fa, fa, mi, la, si, la, fa, la, sol, fi, sol.*

[This subject is further illustrated in Lesson 13 of Musical Reader, commencing with page 74, second edition.]

## SECTION IV. CONCLUDING REMARKS.

Our limits will not permit us to accompany the pupil through every stage of his progress: but, having been assisted thus far, he will find less difficulty in accomplishing the rest of his undertaking. Still, however, he will find occasion for patient, persevering industry; and his progress will, of course, be gradual. Many things which are fully comprehended even at the first glance, will require the aid of habit in reducing them to practice: and though a multitude of particulars may sometimes be successfully brought into the same view, so as to shorten the process of instruction and application, yet the result of this experiment is more frequently disastrous; and this is doubtless the chief reason why so few of the vocalists of this country ever learn to read music with facility. They are hurried onward from lesson to lesson, and made to pass over in a few short evenings, what should have occupied their attention through a whole course of instruction. The result is, that their habits, at best, are but imperfectly established; and not unfrequently do the individuals themselves become so discouraged with the accumulation of objects, as to overrate the difficulties of the art, and undervalue their own capabilities.

We are aware that teachers often feel constrained to adopt this course, in consequence of the little time that is allotted them for the instruction of their pupils: and for *this* difficulty, it will be useless for us to think of proposing an entire remedy. Yet, under such circumstances as we are now alluding to, an instructor may effect much, by setting apart some small portion of every evening for the purpose of directing his pupils in a progressive course of practical exercises. This course has now been pointed out, and we leave it to the discretion of teachers, to make such alterations or additions as their own judgment and experience may dictate. It may not be impertinent to state, however, that the introduction of the monitorial method of recitation and practice, so far as the rudiments and the early reading lessons are concerned, has often been attended with the happiest results. Every instructor knows the difficulty of being thorough with the rudiments and practical lessons, and at the same time keeping up the interest of the pupil. This difficulty is entirely obviated by the method here proposed; and we cannot be too urgent in recommending its adoption. Every one who is acquainted with the manner of conducting Sabbath Schools and Bible Classes, will readily appreciate the importance of this improvement. It is not required that the school should be organized into classes—let the

teacher call for assistants just when and where he needs them; and act himself for the time being as superintendent. Half an hour every evening spent in this manner, will effect wonders during a whole term of instruction. In this way all may receive that special attention in their efforts at learning to read, &c. which they may indispensably require. All will thus be pleasantly employed and benefited; and the instructor himself, after the advantage of a short respite from his labor, will resume the charge of the pupils with fresh ardor and increasing effect. Nor should it be forgotten that this plan will have an infallible tendency to raise up in every place, leaders in music who will at length be competent to the task. This consideration alone is of sufficient importance to recommend the general adoption of the plan.

An effective enunciation of the words is, above all things, necessary to the accomplished vocalist. In Psalmody especially, the words contain the whole life and spirit of the exercise; and too much care and cultivation, therefore, can scarcely be devoted to the utterance of them. This subject is almost universally neglected, to the great detriment of Psalmody.

The remarks made at page xviii on the utterance of the syllables *faw*, *sol*, *law*, may apply, with some qualification, to the generality of monosyllables. Strictly speaking, the vowels only are sung, while the consonants are, for the most part, articulated as in speech. The slender vowels may be modified without materially changing their character. A, as in *name*, e, as in *theme*, and i, as in *time*, for instance, may be rendered broader in singing than in speech. But the consonants will not at all admit of modification; they must be articulated with the greatest precision, and in a manner peculiarly forcible and distinct. Much labor should be bestowed on this branch of cultivation.

In passing from the utterance of syllables to that of words, the greatest care will be necessary; and if the pupil is to make any progress in the art of enunciation, his mistakes and errors must be pointed out to him at the very moment of their occurrence. The most obvious ones should first secure attention; afterwards those of a more subtle character may be noticed.

We have already adverted to the subject of musical accentuation, page 21, and as this embraces both the accent and the emphasis of language, we have only to add a word or two in this place on the subject of effect, referring our readers for still further observations, to the remarks at the close of the volume.

It is very possible that the enunciation of the vocalist may be scrupulously correct, while at the same time it remains entirely destitute of the required pathos. Yet, before any thing of importance can be done towards the attainment of true expression, every thing that concerns the *mechanism* of the art must be rendered, in some measure, familiar by habit. When this has been done—when the pupil can execute his tasks with entire ease, then the received principles of oratory, with suitable additions and restrictions, should be brought into requisition for the formation and perfection of his style. This, for the most part, can be better done by example than by precept. It must never be neglected.

The preceding directions are intended for those who would qualify themselves as leaders, or as members of a choir. Congregations may be brought, with far less cultivation, to unite their voices occasionally with the choir.



## EXPLANATION OF MUSICAL TERMS.

*Adagio*—with a slow movement. This term generally indicates the second degree of slowness, though it is sometimes considered as synonymous with *Largo*, *Grave*, *Gravemente*.

*Ad libitum*—at pleasure.

*Affettuoso*—{ in a style of execution adapted to express affection, tenderness, and supplication.

*Air*—the leading part, or melody.

*Allegro*—a brisk and sprightly movement.

*Allegretto*—less quick than *Allegro*.

*Alto*—Counter, or high Tenor.

*Andante*—with distinctness. As a mark of time it implies a medium between the *Adagio* and *Allegro* movements.

*Andantino*—quicker than *Andante*.

*Anthem*—a musical composition set to sacred prose.

*A tempo*—in time.

*At*—signifies in, for, at, with, &c.

*Assai*—generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

*Ris*—this term denotes a repetition of a passage in music.

*Cantabile*—a term applied to such movements as require an elegant, graceful, and melodious style of performance.

*Canto*—song; or, in choral compositions, the leading melody.

*Canto fermo*—plain song.

*Chorus*—a composition or passage designed for a full choir.

*Chromatic*—a term given to accidental semitones.

*Con*—with.

*Con furia*—with boldness.

*Crescendo*, *Cres*, or  with an increasing sound.

*Con spirito*—with spirit.

*Di Capo*, or *D. C.*—close with the first strain.

*Del segno*—from the sign.

*Diminuendo*, *Dim*, or  with a decreasing sound.

*Dirge*—a piece composed for funeral occasions.

*Divoto*—in a solemn and devout manner.

*Duetto*, or *Duett*—music consisting of two parts.

*Dolce*—sweetness, softness, gentleness, &c.

*Expression*—that quality in a composition from which we receive a kind of sentimental appeal to our feelings.

*E*—and; as *Moderato e Pianissimo*.

*Expressivo*—with expression.

*Forte*—strong and full.

*Fortissimo*—very loud.

*Fugue* or *Fuge*—a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

*Forzando*—[or *fz*] the notes over which it is placed are to be boldly struck and continued.

*Grave*—  
*Gravemente*—{ [See *Adagio*.]

*Grazioso*—graceful; a smooth and gentle style of execution approaching to *piano*.

*Harmony*—an agreeable combination of musical sounds, or different melodies performed at the same time.

*Interlude*—an instrumental passage introduced between two vocal passages.

*Interval*—a musical sound. Also the distance between any two sounds either in harmony or melody.

*Largo*—the slowest degree of movement. A Quaver in *Largo* equals a Minim in *Presto*.

*Larghetto*—quicker than *Largo*.

*Lento*—  
*Lentement*—{ slow.

*Legato*—a term used in opposition to *Staccato*.

*Mezza*—half, middle, mean.

*Ma*—not.

*Ma non troppo*—not too much, not in excess.

*Majestoso*—with grandeur of expression.

*Melody*—an agreeable succession of sounds.

*Men*—less.

*Mezza voce*—with a medium fullness of tone.

*Moderato*—between *Andante* and *Allegro*.

*Molto*—much.

*Non*—not.

*Non troppo presto*—not too quick.

*Oratorio*—a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.

*Overture*—in dramatic music, is an instrumental strain, which serves as an introduction.

*Orchestra*—the place or band of musical performances.

*Pastorale*—a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender, and delicate.

*Piaao* or *Pia*—soft.

*Pianissimo*, *Pianiss*, or *PP*—very soft.

*Poco*—little, somewhat.

*Pomposo*—grand and dignified.

*Presto*—quick.

*Prestissimo*—very quick.

*Quartetto*—a composition consisting of four parts, each of which occasionally takes the leading melody.

*Quintetto*—music composed in five parts, each of which occasionally takes the leading melody.

*Recitative*—a sort of style resembling speaking.

*Ripieno*—full.

*Sempre*—throughout; as *sempre piano*, soft throughout.

*Sostenuto*—sustaining the sounds to the utmost of their nominal length.

*Staccato*—See *marks of distinction* in the rudiments opposite *Staccato*, also remarks at the end of the volume.

*Soli*, plural of *Solo*—but denoting only one voice to each of the several parts.

*Senza*—without: as *Senza Organo*—without the Organ.

*Siciliano*—a composition written in measures of 6-4, or 6-8, to be performed in a slow and graceful manner.

*Soave*—agreeable, pleasing.

*Soto Voce Dolce*—with a sweetness of tone.

*Spirituoso*—with spirit.

*Solo*—a composition designed for a single voice or instrument. Vocal solos, duetts, &c, in modern music, are usually accompanied with instruments.

*Subito*—quick.

*Symphony*—a passage to be executed by instruments, while the vocal performers are silent.

*Tacit*—he silent.

*Tardo*—slowly.

*Tempo*—time.

*Tasto Solo*—denotes that the movement should be performed with no other chords than unisons and octaves.

*Trio*—a composition for three voices.

*Tutti*—all, all together.

*Veloce*—quick.

*Vigoroso*—with energy.

*Vile*—a lively and spirited style of performance.

*Vrce*—one voice to a part.

*Vivace*—in a brisk and lively manner.

*Volti*—turn over.



# Musica Sacra;

OR

UTICA AND SPRINGFIELD COLLECTIONS UNITED.

LUTZEN. C. M.

[ OLD GERMAN. ]

TENOR.

SEC'D TREBLE.

AIR.

BASS.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new dis - cover'd grace demands A new and nobler song.

6 8 7 #6 6 5 6 6 5 6 6 5 7 4 3

Not all the outward forms on earth, Nor rites that God hath giv'n, Nor will of man, nor blood, nor birth, Can raise a soul to heav'n.

6 6 6 5 # 6 6 6-5- 6 6 7  
6 3

## ST. ANN'S. C. M.

[ DR. CROFT. ]

The Lord, how fearful is his name! How wide is his command! Nature, with all her moving frame, Rests on his mighty hand.

5 6 6 5 6 7 6 5 7 6 6 3 7  
3 4 4 # 3

# BEDFORD. C. M.

27

Lord, thou wilt hear me when I pray; I am for ev - er thine; I fear before thee all the day, Nor would I dare to sin.

6 6 5 6 6 5-6- 6 5 6 7 6 5 6 4 3 2 6 5 7 3

# BARBY. C. M.

Long have I sat beneath the sound, Of thy sal - va - tion, Lord; But still how weak my faith is found, And knowledge of thy word.

6 6 6 4 3 6-5- 2 6 6 6 6 6 6 5 4 3 7





O Sun of Righteousness, a - rise With healing in thy wing; To my diseas'd, my fainting soul, Life and sal - vation bring.

## ARUNDEL. C. M.

Lord, thou hast measur'd out my days, In compass as a span; Mine age is nothing unto thee, So vain a thing is man.

## COLCHESTER. C. M.

How did my heart re - joice to hear My friends de - voutly say, In Zion let us all ap - pear, And keep the solemn day.

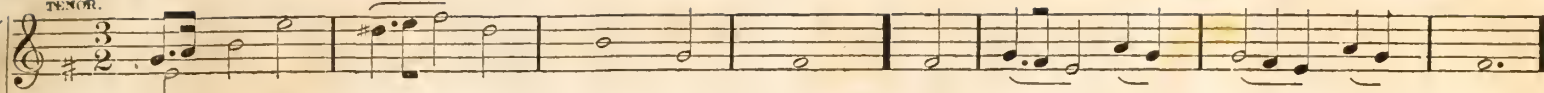
## DUNDEE. C. M.

[ SCOTTISH. ]

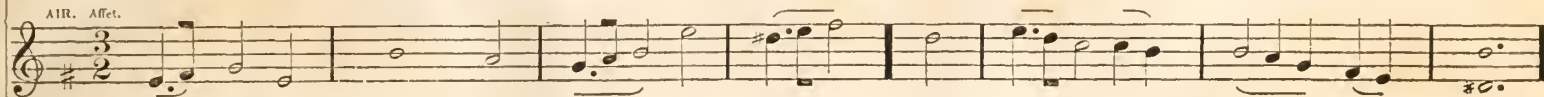
Let not despair, nor fell revenge, Be to my bosom known; O, give me tears for others' woe, And patience for my own.

*Mod. Affet.*

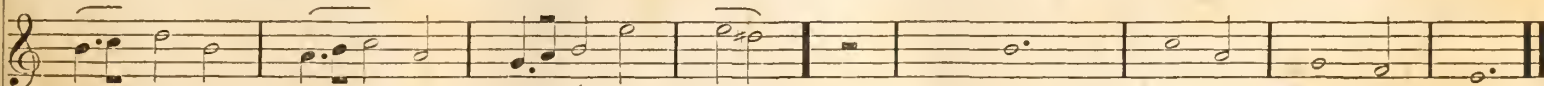
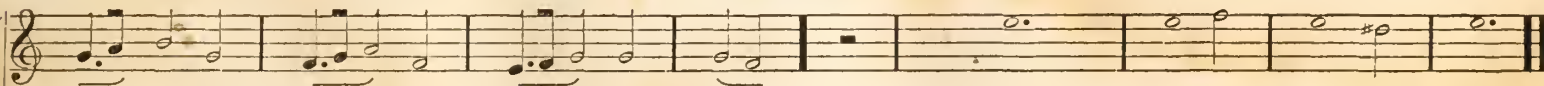
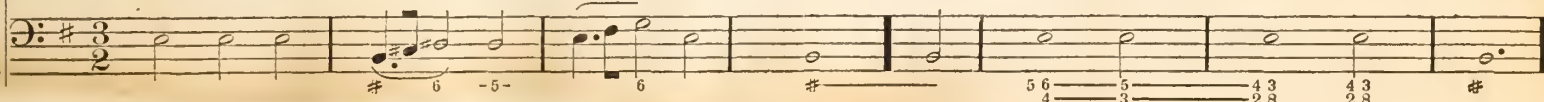
TENOR.



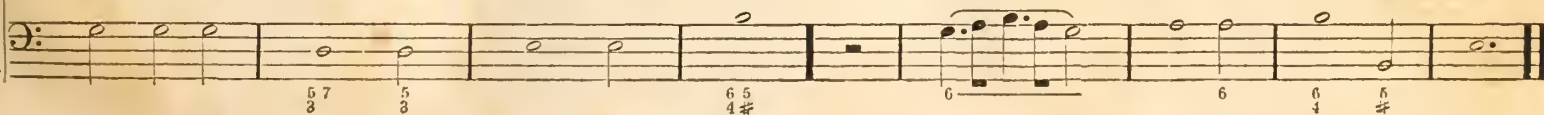
AIR. Affet.



Now let our droop - ing hearts re - - vive, And ev' - - ry tear be dry;



Why should our eyes be drown'd in grief, That view a Sa - viour nigh.



## CLARENDON. C. M.

TENOR.

AIR, Largo, Sosten.

What shall I render to my God, For all his kindness shown! My feet shall visit thine abode, My songs address thy throne.

6 3 3 6 6 6 - 8 7 6 5 6 5 4 3 6 7 4 5 6 5 - 6 6 6 5 4 3

## WINDSOR. C. M.

Theo wo a - dore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.

# 6 # 8 7 # 8 7 #



With rev'rence let the saints appear, And bow before the Lord; His high commands with rev'rence hear, And tremble at his word.

7 5 # 3 4 1 6 6 4 6 4 6 5 6 3 4 6 6 4 5 3

## ROCHESTER. C. M.

God my sup - porter and my hope, My help for ever near; Thine arm of mercy held me up, When sinking in des - - pair.

5 6 5 # 6 6 6 6 8 7

My God, my por - tion, and my love, My ev - er . . . last . . ing All,

6/4 5/3 5/6 6/5 4/3 6/5 6 6/4 5/3 6/5 4/3

I've none but thee in heav'n a - - bove, Nor on this earth - ly ball.

8 7 6 - 5 - 6/5 4/3 6 6 6/5 5/3 6/5 4/3 6 4 2 6 4 7

TENOR.

AIR. Staccato.

I ask'd them whence their vict' - ry came? They with u - ni - - ted breath As-

scrib'd their con - quest to the Lamb, Their triumph to his death, Their triumph to his death.

The musical score is written for a Tenor voice and piano accompaniment. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo/style is marked 'AIR. Staccato.' The lyrics are: 'I ask'd them whence their vict' - ry came? They with u - ni - - ted breath As- scrib'd their con - quest to the Lamb, Their triumph to his death, Their triumph to his death.' The piano part includes figured bass notation (fingerings and ornaments) below the bass line.

TENOR.

AIR.

How sweet and awful is the place, With Christ within the doors; While ever -

8 7 5 7 7 5 6 5 6 5 2 6 8 7 6 5

lasting love displays The choicest of her stores, The choicest of her stores.

5 5 6 8 7 5 8 7 6 5

\* A few touches have here been given in favor of simplicity. The tune is a mere abstract of the celebrated movement, "I know that my Redeemer liveth."



C. M.

37

**THE POWER OF JESUS NAME.**  
*John W. Folger.*

*Sosten.* In God's own house pro - - nounce his praise, His grace he there re - veals; *Fia.* To heav'n your

joy and won - der raise, *Cres.* For there his glo - ry dwells, *Forte.* For there his glo - ry dwells.

38

ST. MARTIN'S. C. M.

O for a shout of sa - cred joy, To God, the sov' - reign King;

Let ev' - - ry land their tongues em - - ploy, And hymns of tri - - umph sing.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.

6 6 7 6 5 #6 8 7

## FERRY. C. M.

[ WEBBE. ]

My God, my portion, and my love, My ev - er - lasting All, I've none but thee in heav'n above, Nor on this earthly ball.

6 8 7 5 8 7 6-6- 6 8 7 5 8 7



## BRAINTREE. C. M.

Once more, my soul, thou ris - ing day Salutes thy wak - ing eyes; Once more my voice, thy tri - buto pay To him who rules the skies.

*Vivace.*

6 6 6 8 7 # 6 6 5 7 6 6 4 5 6 5 6 6 7 6 6 7

## REMEMBRANCE. C. M.

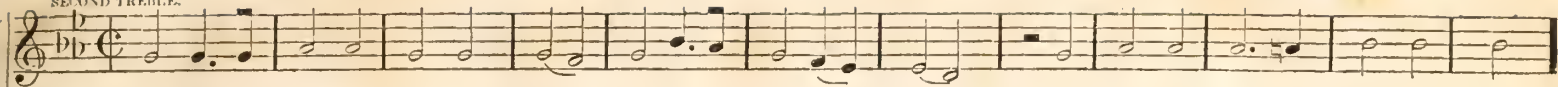
Sweet was the time when first I felt The Saviour's pard'ning blood, Ap - plied to cleanse my soul from guilt, And bring me home to God.

*Staccato.* *Pia.* *Cres.*

6 5 6 4 6 6 # 7 6 # 6 8 7 6 5 2 6 6 6 5 7 3



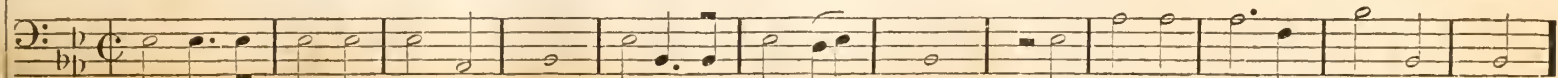
## SECOND TREBLE.



## AIR, Affet. Sosten.



There is a fountain fill'd with blood, Drawn from Im -manuel's veins; And sin - ners plung'd be - neath that flood,

6  
4

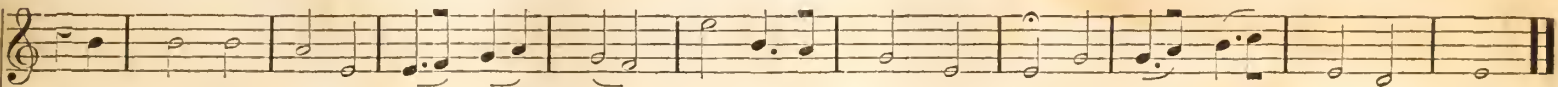
7

6 5  
4 3

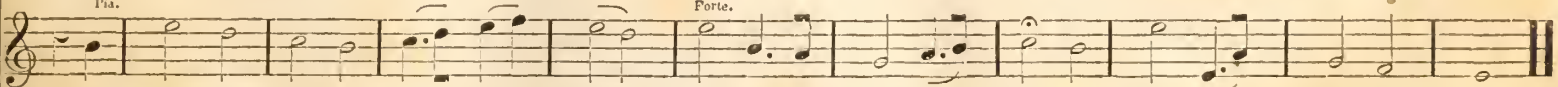
-5-

6 5  
4 3

4



## Pia.



And sinners plung'd be - neath that flood, Lose all their guilty stains, Lose all their guilty stains.



6

6  
4

6

6

6

6 5  
4 3

T. S.

1 5

6

6

5  
3

## SECOND TREBLE.

Whilo Theo I seek, Protecting Pow'r, Be my vain wishes still'd; And may this conse - crated hour With better hopes be fill'd.

Thy love the pow'r of thought bestow'd; To Theo my thoughts would soar; Thy mercy o'er my life has flow'd: That mercy I a - dore.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

To God I made my sor - - rows known, From God I sought re - - - lief;

Below the fourth staff, the following figures are written: # 7, 8 7, #, 5 6, 6 6, 6 4, 4 5 7.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

In long com - - plaints bo - - - fore his throne, I pour'd out all my grief;

Below the fourth staff, the following figures are written: #, 6, # 6, 6 5, 5, 6 6, 6 4, 5 #.





## FRANKLIN. C. M.

[ L. MASON. ]

45

Not all the outward forms on earth, Nor rites that God hath giv'n, Nor will of man, nor blood, nor birth, Can raise a soul to heav'n.

## ELGIN. C. M.

[ SCOTTISH. ]

That aw-ful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

What shall I render to my God For all his kindness shown! My feet shall visit thine abode, My songs address thy throne, My songs address thy throne.

8 7 5      5 6      4 3      8 7 5      T. S.      6 4      6      6 5 7      4 3

## READING. C. M.

[ HARMONIA SACRA. ]

TENOR.

AIR.

My God, the spring of all my joys, The life of my delights; Tho glory of my brightest days, And comfort of my nights.

6      6 5 #      #      5 6 #      6      6 # 6 -      #      6-6      -6-      6 6 5      6 5

**COVENTRY. C. M.**

O for a shout of sacred joy, To God, the sovereign King; Let ev'ry land their tongues employ, And hymns of triumph sing.

6 6 6 7 6 6 7 6 6 7 6 6 7

**BETHEL. C. M.**

**BETHEL. C. M.**

This is the day the Lord hath made, He calls the hours his own; Let heav'n re-joice, let earth be glad, And praise surround the throne.

6 6 6 7 6 6 7 6 6 7 6 6 7



There is a land of pure delight, Where saints immortal reign ; In - finite day excludes the night, And pleasures banish pain. There

ev - er - last - ing spring abides, And never with'ring flow'rs ; Death, like a narrow sea, Divides this heav'nly land from ours.

Figured bass notation for the first system: 6 — 6 - 7 6 6 4 3 6 5 4 3 6 6 4 -4- 6 6 4 5 7

Figured bass notation for the second system: 1 2 — 6 6 6 7 4 5 6 6 6 4 — 6 5 4 3 6 6 4 -4- 6 6 4 5 7



Re - turn, O God of love re - turn, Earth is a tiresome place; How long shall we, thy children, mourn Our absence from thy face?

Mod. Affet.

# T. S. -4- 6 6 #6 # 7 6 - # # -4- 6 3-1- 6 5

F

Let heav'n succeed our painful years; Let sin and sorrow cease; And in pro - portion to our tears, So let our joys in - crease.

# # 6 #6 6- # # 7 6 - # -4- 6 6 6 5

## PETERBOROUGH.\* C. M.

Once more, my soul, the rising day Salutes my waking eyes; Once more, my soul, thy tribute pay To Him who rules the skies.

*Staccato.*

8 7 5 6 8 7 8 7

\* This tune may be sung in the minor as well as major key of G, by adding the signature of two flats, and retaining one sharp as an accidental.

## NEWMARK. C. M.

Come, Holy Spirit, Heav'nly Dove, With all thy quick'ning pow'rs; Kindle a flame of sacred love In these cold hearts of ours.

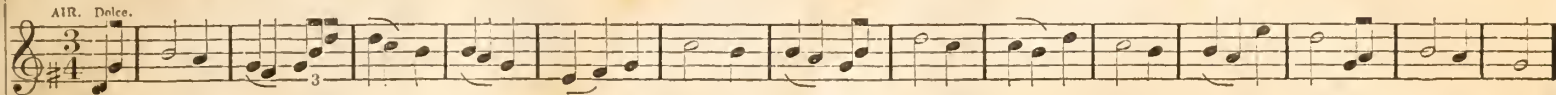
*Sosten.*

6 6 5 6 6 5 7 2 6 6 7

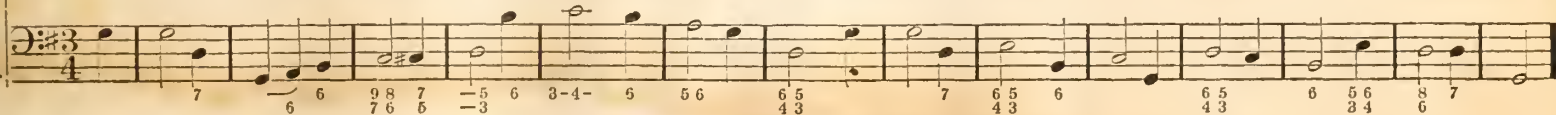
TENOR.



AIR. Dolce.



Let ev'ry tongue thy goodness speak, Thou sov'reign Lord of all; Thy strength'ning hands uphold the weak, And help the poor that fall.



Pia.

Forte.



When sorrow bows the spirit down, And virtue lies distress'd Beneath some proud oppressor's frown, Thou giv'st the mourner rest.



Soon as I heard my Father say, "Ye children seek my grace," My heart re - pli'd with - out de - lay, I'll

*Tutti.*

seek my Father's face, My heart re - pli'd with - - out de - lay, I'll seek my Father's face.

*Tutti.*

\* See Arnold and Calcott's Collection: first published in 1791.



**PALMYRA. C. M.**

[ BUONONCINI. ]

53

That once lov'd form now cold and dead, Each mournful thought employs;

Mod. Affet. Susten.

And na - ture weeps her comforts fled, And wither'd all her joys.

Musical score for the first system of the hymn "STADE. C. M." by W. Burnes. The score is in 3/4 time, key of D major (two sharps), and consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy".

Lyrics: Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy

Figured bass for the piano accompaniment: -6- 4 3 - 6 6 4 5 7 4 3 3 4 6 6 5 # 7 6 4 6 5 4 6

Musical score for the second system of the hymn "STADE. C. M." by W. Burnes. The score is in 3/4 time, key of D major (two sharps), and consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "righteous - - ness In songs of glo - ry sing. Hal - le - lujah, Halle - lujah, Halle - - lu - jah, Praise the Lord.".

CHORUS, for an occasional stanza.

Lyrics: righteous - - ness In songs of glo - ry sing. Hal - le - lujah, Halle - lujah, Halle - - lu - jah, Praise the Lord.

Figured bass for the piano accompaniment: 6 - 4 3 6 6 6 5 7 7 6 6 6 5 7 4 3

TWEED. C. M.

[ DR. CARTER. ]

55

Lord, thou wilt hear me when I pray; I am for ev - er thine; I fear be - fore thee all the day, Nor would I dare to sin.

MEDFIELD. C. M.

[ MATHER. ]

My Shepherd will supply my need, Je - ho - vah is his name; In pastures fresh he makes me feed, Be - side the living stream.



Now to the Lamb that once was slain, Be endless honors paid; Sal - vation, glory, joy, re - main For ever on his head.

*Andante.*

Organ. Voice.

## FUNERAL HYMN. C. M.

[ DR. ED. MILLER. ]

The righteous souls that take their flight Far from this world of pain, In God's pa - ternal bosom blest For ever shall re - main.

*Mod. Affet.*



My soul, how love - ly is the place To which thy God re - - - sorts;

E2

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff. The system concludes with a double bar line.

'Tis heav'n to see his smil - ing face, Though in these earth - ly courts.

The second system of the musical score also consists of four staves in the same key and time signature as the first. The melody continues from the first system. The lyrics are written below the second staff. The system concludes with a double bar line.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature and contains the lyrics: "Come sound a - loud Je - hovah's name, And in his strength re - joice; When his sal - va - tion is our theme, Ex - alted be our voice." Below the lyrics is the word "Vivace." The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. Below the bottom staff are the following figures: 6, 6, 6, 4, 7, 3, 6, 4, 5, 3, 6, 7, 6, 4, 3, 6, #6, 4, 3, -5-, #, 6, 6, 6, 4, #.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature and contains the lyrics: "With thanks approach his aw - ful sight, And psalms of honor sing; The Lord's a God of boundless might, The whole cre - a - tion's King." The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. Below the bottom staff are the following figures: 8, 6, 5, 8, 6, 5, 8, 7, 6, 5, 8, 5, 6, 6, 6, 4, 7, 7, 6, 4, 6, 6, 6, 8, 8, 3, 5, 6, 7.

# CHESTER. C. M.

59

How sweet the name of Je - sus sounds In a be - liever's ear; It soothes his

*Dolce.* *Fia.* *Cres.*

6 5 4 3 6 5 4 3

sorrows, heals his wounds, And drives a - way his fear And drives a - way his fear

*Fia.* *Pia.*

6 6 4 3 6 5 4 3 6 6 6 4 5 7 6



Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world a - bove.

*Mod. Sosten.*

\* This we infer from the style.

## LONDON. C. M.

[ DR. CROFT. ]

In God's own house pronounce his praise, His grace he there re - veals; To heav'n your joy and wonder raise, For there his glo - ry dwells.

*Legato.*



**F**

I'm not asham'd to own my Lord, Or to de - fend his cause; Maintain the honor of his word, Tho glory of his cross.

6 4 3 # 7 7 9 8 6 4 5 7 6 4 3 # 7 7 9 8 6 4 5 7

Je - sus, my God, I know his name, His name is all my trust; Nor will he put my' soul to shame, Nor let my hope be lost.

# 7 — 6 6 6 6 1 5 7 6 4 3 # 7 7 9 8 6 4 5 7

## STAMFORD. C. M.

How large the promise, how di - vine, To Abr'am and his seed; "I'll be a God to thee and thine, Sup - plying all their need."

6 8 7 6 6 8 7 6 6 4 3 6 5 8 7

## ST. AUSTIN. C. M.

[ HORSELEY. ]

Behold thy waiting servant, Lord, De - voted to thy fear; Re - member and confirm thy word, For all my hopes are there.

Mod. Sosten.

6 5 6 #6 1 # 6 6 8 7 # 5 4 3 6 9 5 3 6 5 7 4 #

Adagio. Aff-t.

Let this vain world en - - gage no more ; Bo - - hold tho op'ning tomb !

It bids us seize the pre - sent hour ; To - - mor - row death may come.



My trust is in my heav'nly Friend, My hope in thee, my God; Rise, and my helpless life de - fend From those who seek my blood,

♯ 7 6 6 5 4 ♯ - 6 6 6 5 7 4 6 7 6 6 5 4 ♯ - 6 ♯ 6 4 3 6 5 4 ♯ - ♯ 6 6 6 6 5 ♯

## EXULTATION. L. M.

TENOR.

AIR. *Larghetto.*

Who shall the Lord's o - lect condemn! 'Tis God that justi - fies their souls, And mercy, like a mighty stream O'er all their sins di - vinely rolls.

6 5 6 6 6 6 6 7 6 6 6 6 4 1 2 6 6 4 7



First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "In robes of judgment, lo! He comes, Shakes the wide earth, and cleaves the tombs; Bo - fore him". The piano part includes fingerings: 5 4 3, 5, 6, 6, 6 8 7, 6 5 7, 3.

In robes of judgment, lo! He comes, Shakes the wide earth, and cleaves the tombs; Bo - fore him

*Mazoso.*

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: "burns de - vouring fire, And mountains melt, and seas ro - tire, And mountains melt, and seas ro - - tire." The piano part includes fingerings: 6 6 4, 6 5 #6, 6 6 8 7, 6 1 3.

burns de - vouring fire, And mountains melt, and seas ro - tire, And mountains melt, and seas ro - - tire.

Andante. Sosten.

Soon as the morn sa - lutes your eyes, And from sweet sleep re - fresh'd you rise,

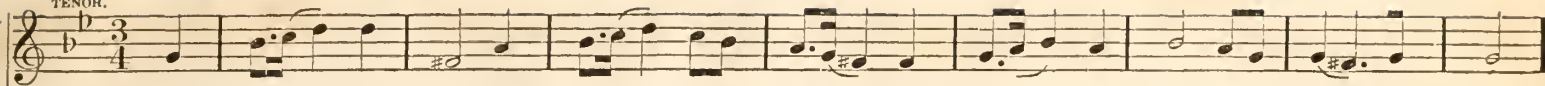
8 7 — 3 6 6 6 — 6 — 6 3 — 3 6 6 9 8 6 5 7  
4 4 - 5 - 3 3 4 3

Dimin. Crescen.

Think on the Au - thor of tho light, And praise him for the glo - rious sight.

4 3 6 5 4 3 6 5 4 6 6 6 5 7  
4 3 4 3 2 2 4 3

TENOR.



AIR. Affet.



Shall life re - - - visit dy - - ing worms, And spread tho joy - ful in - sect's wing!



And O! shall man a - - wake no more, To see thy face, Thy name to sing!



Ce - - les - tial worlds, your Ma - ker's name Re - - sound through ev' - ry shin - ing coast;

Our God a great - er praise will elaim, Where he un - - folds his glo - - ries most.



**F2**

No more fatigue, no more dis - tress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs

Which war - blo from im - - mor - tal tongues, Which war - blo from im - - mor - tal tongues.

'Tis by the faith of joys to come We walk thro' deserts dark as night; Till we ar - rive at heav'n, our home, Faith is our guide, and faith our light.

Moderato. Sosten.

6 6 6 6 7 4# 6 6 4 3 7 6 6 6 4 3 6 6 6 6 5 7

DRESDEN. L. M. D.

He dies! the Friend of sinners dies! Lo! Salem's daughters weep around;  
 A solemn darkness veils the sudden trembling shakes the ground.  
 shed a thousand drops for you, A thousand drops of richer blood: Come, saints, and drop a tear or two For him who groan'd beneath your load. He D. C.

TENOR.

AIR. Allegro.

Great God, at - - tend while Zi - on sings The joy that from thy pro - sence springs ;

T. S.

To spend one day with thee on earth, Ex - - ceeds a thou - sand days of mirth.

With all my pow'rs of heart and tongue I'll praise my Maker in my song; An - - gels shall hear the

*Staccato.*

T. S.

6 4 5 7 6 7 7 # 6 6 6 4 5 7 8 3 3

Detailed description: This system contains the first 16 measures of the piece. It features a vocal line and a piano accompaniment. The piano part has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written under the vocal line. The piano part includes fingerings and a 'T. S.' (Tutti Segno) marking.

notes I raise; Ap - prove the song, and join the praise, Ap - prove the song, and join the praise.

*Porte.*

6 6 2 6 6 6 5 # 6 6 6 # 6 3 3 3 6 6 5 6 4 5 7

Detailed description: This system contains the second 16 measures of the piece. It continues the vocal and piano parts. The piano part includes fingerings and a 'Porte.' (Portamento) marking. The lyrics continue under the vocal line.



(Song in the ancient Lutheran Congregations.)

Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

6 6 7 6 6 # 2 6 6 5 6 -5- 6 6 5 7  
4 3 4 3

BATH. L. M.

Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

6 #6 6 6 6 5 6 5 7  
4 4 4 4 3

Jesus, my all, to heav'n is gone, He whom I fix my hopes upon; His track I see, and I'll pursue The narrow way till him I view.

## STERLING. L. M.

[ ANCIENT CHANT. ]

O, come loud anthems let us sing, Loud thanks to our Almigh - ty King; For we our voices high should raise, When our salvation's Rock we praise.

*Staccato.*





With all my pow'rs of heart and tongue, I'll praise my Ma-ker in my song;

*Maestoso.*

An - - gels shall hear the notes I raise, Ap - - prove tho song and join the praise.



[illegible]

## BRENTFORD. L. M.

Buried in shadows of the night, We lie till Christ restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

5 7 6 7 6 6 8 7 5 6 6 5 7 Org. 8 7 6 4 7 6 5 4 3 7 6 5 4 3 Voice. 6 7 5 6 6 5 7 4 3

## OLDFORD. L. M.

TENOR.

AIR. Mod. Sost. (Swell.)

As rain on meadows newly mown, So shall he send his influence down; His grace on fainting souls dils - tils Like heav'nly dew on thirsty hills.

7 6 6 8 7 4 3 6 5 — 6 7 6 8 7 6 6 0 3 4 9 8 6 5 7 4 3

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

6 4   6   6 4   7   5- 4 3   3 4   6 6 4   3   6   6   6 4   3   6   6 4   3   6   6 7

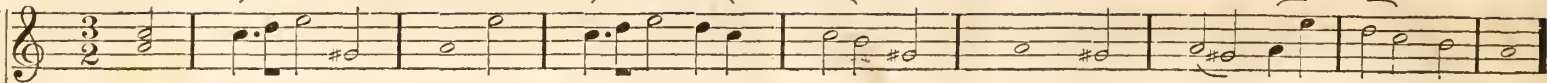
## ALFRETON. L. M.

SECOND TREBLE.

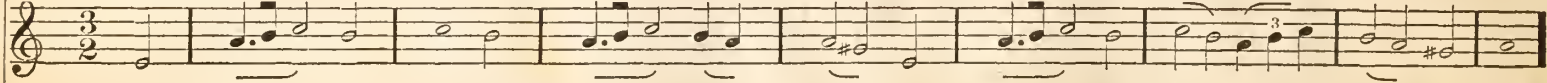
My God, accept my early vows, Like morning in - cense in thy house; And let my nightly worship rise, Sweet as the evening sacrifice

6 0   6   6 5 7   4 8   6   5 0   0   6 5 7   4   0   6   6 4 3   4 3   6 5 6   4 3   6   6 6   6 5   4 3

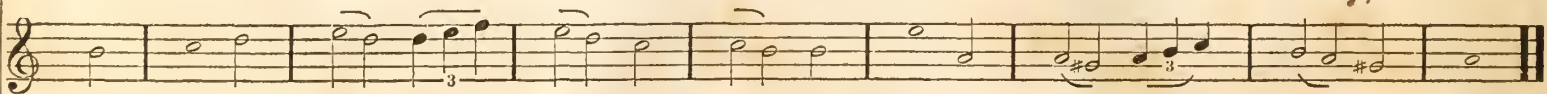
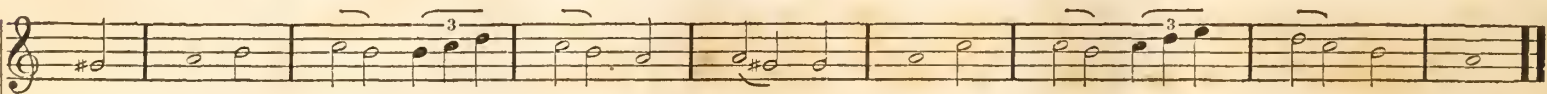
TENOR.



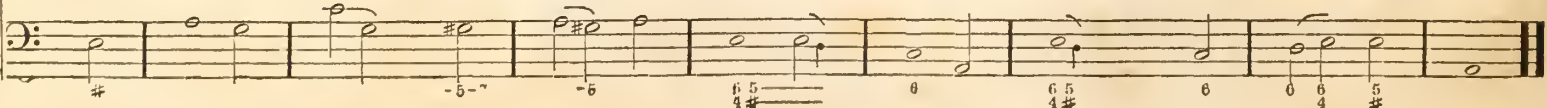
AIR.



Lo, God is here! let us a - - dore, And own how dread - ful is this place;

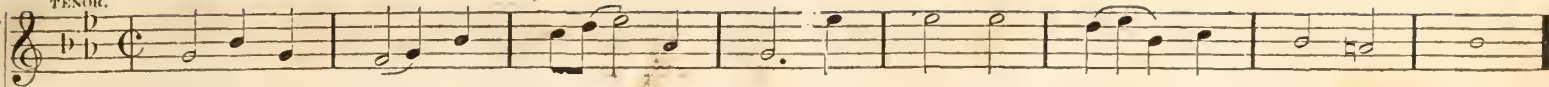


Let all with - - in us feel his pow'r, And si - lent bow be - - fore his face.

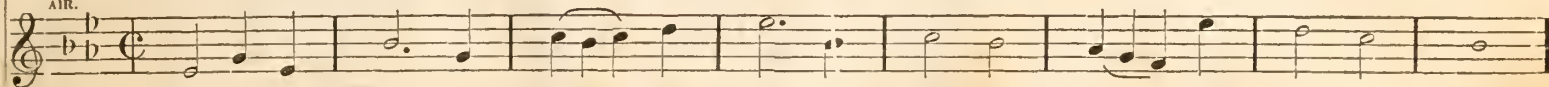




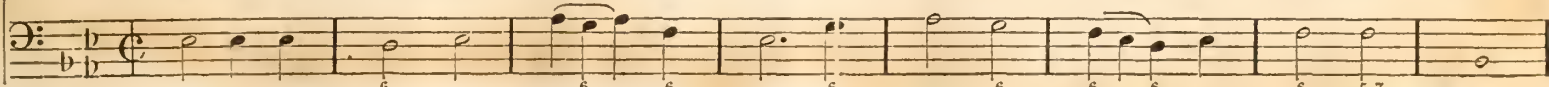
TENOR.



AIR.

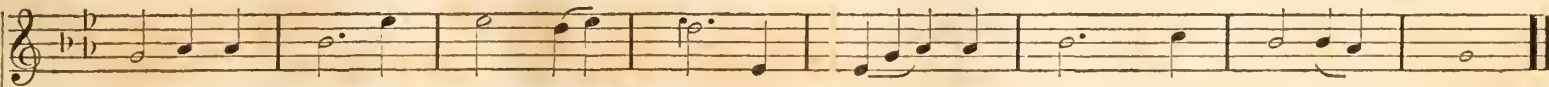


My God, how end - - less is thy love, Thy gifts are ev' - ry evening new;



6 6 6 6 6 6 6 6 6 5 7 4

G2



And morning mer - cies from a - - - bove, Gent - - - ly dis - - til like ear - ly dew.



0 6 0 0 6 5 6 6 4 0 6 5 7 4 8

With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song ;

*Vivace.*

6 4 6 6 4 6 6 3 6 # 6 4 6 5 4 #

An - - gels shall hear the notes I raise, Ap - prove the song and join the praise.

8 4 6 2 0 6 4 8 7 0 7 # 4 3 6 7 6 4 8 7

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and Organ. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into two systems. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The lyrics are printed below the vocal staves. The organ part is indicated by a bracket on the left and includes figured bass notation (6, 6 4, 7, 6, 6 4, 7) and the word 'Organ.'.

**System 1:**

Soprano: Hark, how the cho - ral song of heav'n Swells full of peace and joy a - - - bove!

Alto: Hark, how the cho - ral song of heav'n Swells full of peace and joy a - - - bove!

Tenor: Hark, how the cho - ral song of heav'n Swells full of peace and joy a - - - bove!

Bass: Hark, how the cho - ral song of heav'n Swells full of peace and joy a - - - bove!

Organ: 6 6 4 7 6 6 4 7

**System 2:**

Soprano: Hark, how they strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

Alto: Hark, how they strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

Tenor: Hark, how they strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

Bass: Hark, how they strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

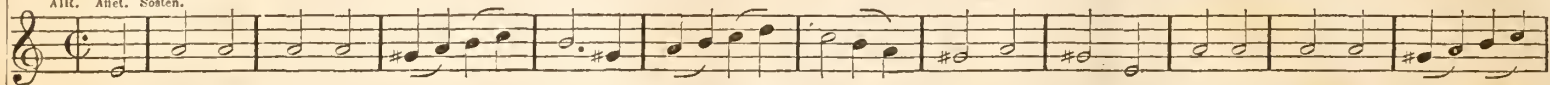
Organ: 6 6 4 7 6 6 4 7

\* This tune admits of considerable variety of movement and expression. In the words here set, the movement should be quite rapid, and the utterance distinct, as in Shrovesbury.

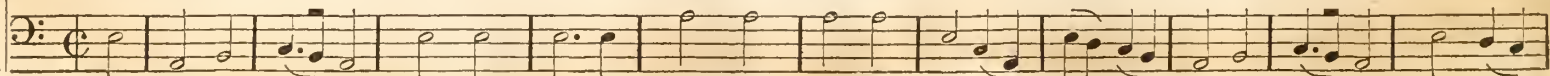
TENOR.



AIR. Affet. Sosten.



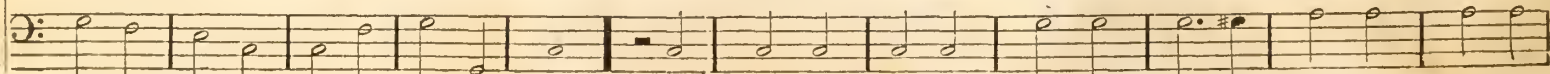
The God of love will surely in - dulse The flow - ing tear, the heaving sigh, When his own children fall a -



8 3 3 3 5 6 7 8 7 5 3 4 5 6 9 8 5 6 6 # 6 8 3 3 3 5 6 6 # 4



round, When tender friends and kindred die. Yet not one anxious, murm'ring thought Should with our mov - ing



5 6 6 0 9 8 6 5 3 4 5 6 9 8 5 6 7 8 7 6 - 6 - 3 4 5 6 4 3 3 2 7 6 4 5 4 3 6 4 6 6 7 8 6 4 - 6 - 3 4 5 6



passions blend, Nor would our bleeding hearts for - get Th' Al - nigh - ty, ever liv - ing Friend.

♯ 6    ♯ 6 6    8    3    3 3    5 6 ♯ 4    7 8 6 ♯ 6    6 5 4 ♯    4 5 2 3    - 7 - 5 3    8 7 6 5    6 5 4 ♯

## WELLS.\* L. M.

Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may re - turn.

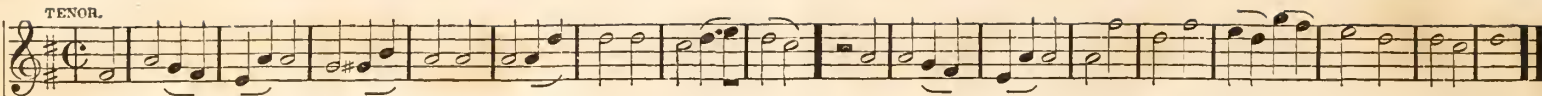
Mod.

6 5 4 3    8 7    8 7    6 4    8 7    6 4    6 3    5 6 7

\* The Air of this tune is found in the old parochial Psalmody, as far back as the time of Luther; and it was formerly written in notes of equal length.

## ADORATION. L. M.

TENOR.



AIR. Mod.



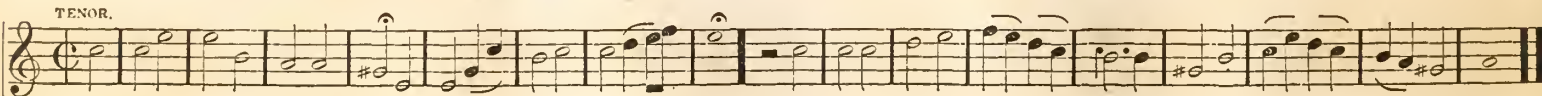
E - ternal Pow'r, whose high a - bode Becomes the grandeur of a God; In vain the tallest angel tries To reach thy height with longing eyes.



4 3 6 4 3 # 7 4 3 — 6 6 6 6 5 4 3 6 4 3 6 4 3 6 6 5 8 7 5 — 6 — 6 5 7 4 3

## SURRY. L. M.

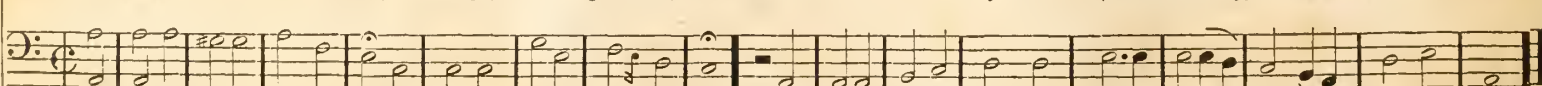
TENOR.



AIR. Mod. Affet.



Yet save a trembling sinner, Lord, Whose hope, still hov'ring round thy word, Would light on some sweet promise there, Some sure support a - gainst des - pair.



6 — 6 # 6 6 # 6 6 8 7 3 2 6 5 8 7 # 2 6 # 6 8 7 # 6 5

# TALLIS' EVENING HYMN. L. M.

[ TALLIS. ]

87

TENOR.

AIR. *Larghetto.*

Glory to thee, my God, this night, For all the blessings of the light ; Keep me, O keep me, King of kings, Un - der the shadow of thy wings.

6 — 6 - 5 - 6 6 5 3 6 6 5 6 7 5 6 6 5 3

2 Forgive me, Lord, for thy dear Son,  
The ills that I this day have done ;  
That with the world, myself, and thee,  
I, ere I sleep, at peace may be.

3 Let my blest Guardian, while I sleep,  
His watchful station near me keep ;  
My heart with love celestial fill,  
And guard me from th' approach of ill.

4 Lord, let my soul for ever share  
The bliss of thy paternal care :  
'Tis heav'n on earth, 'tis heav'n above,  
To see thy face, to sing thy love.

5 Praise God, from whom all blessings flow,  
Praise him, all creatures here below.  
Praise him above, angelic host,  
Praise Father, Son, and Holy Ghost.

# VANHALL'S HYMN. L. M.

SECOND TREBLE.

AIR. *Mod. Expressivo.*

O render thanks to God above, The object of e - ternal love ; His mercies firm through ages past Have stood, and shall for ever last, Have stood, and shall for ever last.

6 — 7 — 6 6 8 # 6 — 6 7 6 6 7 3



Where shall we go to seek and find A habi - ta - tion for our God! A dwelling for th' e - ternal Mind, Amongst the sons of flesh and blood!

Fingerings: 7 5 6 7 6 4 5 7 6 6 6 4 6 8 7

## OLD HUNDRED. L. M.

[ M. LUTHER.\* ]

Ye na - tions round the earth, re - joice Before the Lord your sov'reign King; Serve him with cheerful heart and voice; With all your tongues his glo - ry sing.

Adagio.

Fingerings: 8 7 5 6 5# 6 8 7 5 5 6 7 5# 6 8 7 8 7

\* Luther set the Air of this tune to English words, about three centuries ago; but whether it was composed by him remains uncertain. Other parts have since been added; and at the present time it is vain to look for uniformity of arrangement.



The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "The heav'ns do - clare thy glo - ry, Lord; In ev' - ry star thy wis - dom shines; But when our eyes be -". The piano part includes figured bass notation: T. S., 6, 6, 6, 7, 6, 6, 6, 7, 6, 6.

The second system of the musical score continues the piece with four staves. The lyrics are: "hold thy word, We read thy name in fairer lines, We read thy name in fairer lines." The piano part includes figured bass notation: 6, 4, 3, 5, 6, 5, 4, 3, 6, 4, 6, 1.

## SECOND TREBLE.

AIR. Allegro.

Up to the hills I lift mine eyes, Th' o - ter - - nal hills be - - yond the skies;

5 6 5  
3 4 3

7

6 6

3 6 5  
4 3

7

5 8 7  
3 6 5

6 4

3 4  
2

5 6

6 5  
4 3

Thence all her help my soul de - - - rives; There my Al - - - migh - - - ty Refuge lives.

6

6 4

-5-

5 6

6

6 5  
4 3

4

2

6 6

4

5 6  
3 4

6

6

6 4

5 3

SECOND TREBLE.



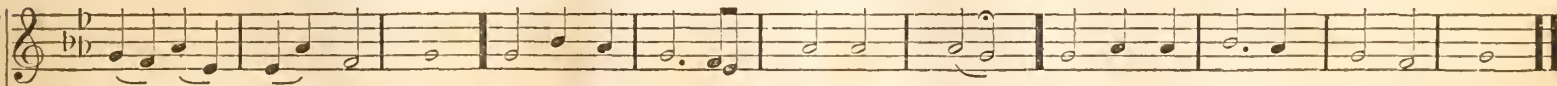
AIR, Adagio. Affet.



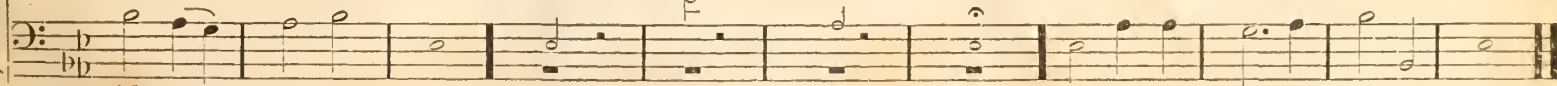
Who is this stranger in dis - - tress, That travels through this wil - der - ness? Oppress'd with



6 4 4 2 6 8 7 6 5 4 3 6 6 -5- 6 5 4 3 6 6



sorrows and with sins, On her be - lev - ed Lord she leans, On her be - - loved Lord she leans.



6 5 4 3 6 Organ. 6 5 4 3 Voice. 4 4 6 6 6 5 7 4 3

\* An insipid tune which has some resemblance to this, has been copied into the minor publications of the country. The movement of Quito, is, however, totally of a different character. 1 is very slow, in the legato style, and requires the pathetic emphasis. See remarks at the close of the volume.

Deep in our hearts let us re - - cord The deep - er sor - rows of our Lord

Be - - hold the ris - ing bil - lows roll, To o - ver - - overwhelm his ho - ly soul.



The King of saints, how fair his face, Adorn'd with majesty and grace;

He comes with blessings from above, And wins the nations to his love.

TENOR.



AIR.

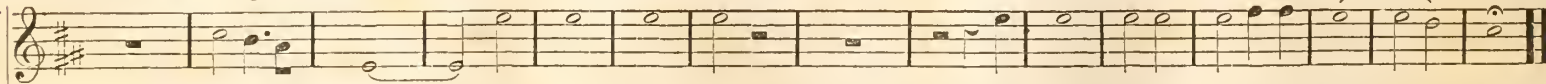


Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the pow'rs with - in me join, In work and wor - ship so divine.

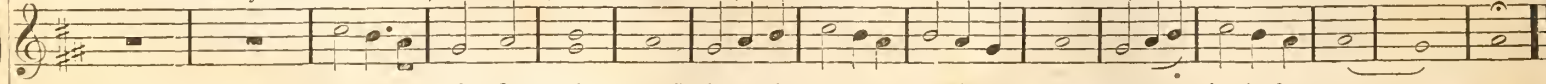


6 6 6 5 3 4 4 3 6 - 7 6 5 4 3 6 - 5 - 8 3 3 6 6 5 6 4 3

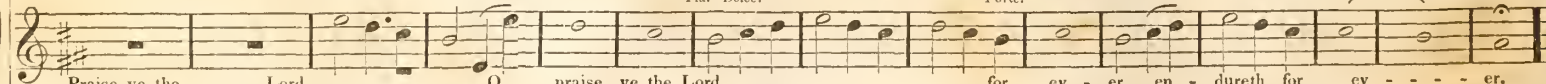
CHORUS. To be sung at the close of the Psalm.



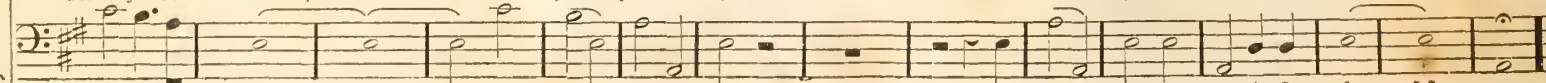
Praise ye the Lord, O praise the Lord, for ev - er, en - dureth for ev - - - er.



Praise ye the Lord, O praise the Lord, for his mercy en - dureth for ev - er, en - dureth for ev - - - er.



Praise ye the Lord, O praise ye the Lord, for ev - er, en - dureth for ev - - - er.



6 6 4 6 7 6 4 5 6 6 4 5 6 7 6 7 6 4 5 7

Thy goodness, Lord, doth crown the year, Thy paths drop fat - ness all a - - round;

And barren wilds thy praise do - - clare, And vo - cal hills re - - - turn the sound.

Mod. Dolce.

7 5 6 6 5 4 7 5 7 5 6 6 7 7

0 8 7 0 6 5 4 3 6 7 6 6 #6 7



Ye servants of th' Almighty King, In ev'ry age his praises sing; Where'er the sun shall rise or set, The nations shall his praise repeat.

## DERBY. L. M.

[ HARWOOD. ]

Great God, indulge my humble claim; Thou art my hope, my joy, my rest; The glories that compose thy name, Stand all engag'd to make me blest.



## UXBRIDGE. L. M.

[ L. MASON. ]

At  
Mod. anchor laid, remote from home, Toiling I cry, O Spirit come; Celestial breeze no longer stay, But swell my sail and speed my way.

TENOR.

AIR. Allegro. Staccato.

Arm of the Lord, awake! awake! Put on thy strength, the nations shake, And let the world a - doring see Triumphs of mercy wrought by thee.

T. S.

## PROTECTION.\* L. M.

[ HAYDN. ]

Up to the hills I lift my eyes, Th' eternal hills be - yond the skies; Thence all her help my soul derives, There my Almigh - - ty Refuge lives.

Adagio.

6 6 6 6 6 6 6 5 6 #6 9 8 6 5 7 8 #7 7 6 7 6 8 7 6 5 6 14 6 6 7  
4 4 4 4 4 4 4 3 # 4 7 6 4 # 3 4 5 4 5 4 3 5 4 3 1  
3 3 3 3 3 3 3 3 # 3 7 6 4 # 3 2 3 3 4 3 4 3 1

\* This tune will be found too difficult for ordinary execution; but as it can never fail to please when the performers do it justice, we insert it with the expectation that it will be occasionally used.

My soul, re - peat His praise Whose mercies are so great; Whose anger is so slow to rise, So ready to a - bate.

*Dolce.*

Figured bass notation: 8 7 6 / 3 5 4, 6 7 / 4 #, 6 6 6 - 5 -, 6 4 / 3, 6 6 7 / 4

PSALM XXV. S. M.

[ MATHER. ]

Where shall the man be found That fears t' offend his God; That loves the gospel's joyful sound, And trembles at his rod?

Figured bass notation: 6 6 5 / 6 5 / 4 #, 6 6 5 / 6 5 / 4 3, # 6 6 5 / 7 / 4 #



My soul, re - peat His praise Whose mercies are so great; Whose anger is so slow to rise, So ready to a - bate.

*Sosten.*

5 6 6 5 4 3 # 6 4 6 4 # 6 6 6 4 5 7

## AFFLICTION. S. M.

[ GERMAN. ]

When overwhelm'd with grief, My heart with - in me dies, Helpless, and far from all re - lief, To heav'n I lift my eyes.

*Mod. affet.*

6 6 5 # 5 # 6 5 # 5 6 7 # 6 # 5 #



My God, permit my tongue This joy, to call thee mine; And let my early cries pre - vail, To taste thy love di - vine.

6 4 5 # 6 # 6 # 6 # 6 5 7

SHIRLAND. S. M.

[ STANLEY. ]

O, blessed souls are they, Whose sins are cover'd o'er; Di - vinely blest, to whom the Lord Im - putes their guilt no more.

5 6 6 6 5 6 5 6 5 7 3 5 8 7 5 6 6 5 7

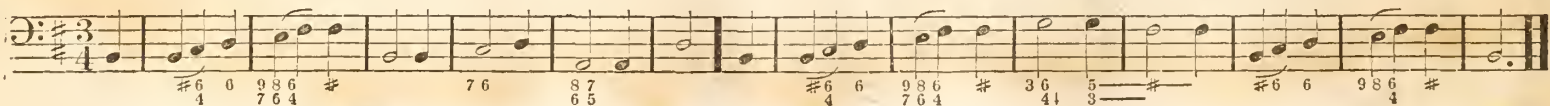
TENOR.



AIR. Mod. Affet.



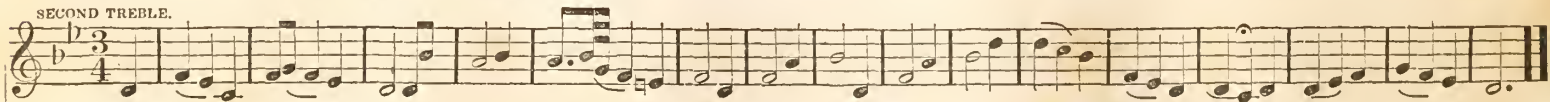
Lord, what a feeble piece Is this our mortal frame; Our life, how poor a tri - fle 'tis, That scarce de - serves the name.



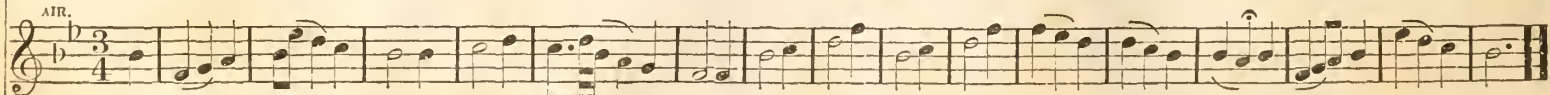
## FROOME. S. M.

[ J. HUSBAND. ]

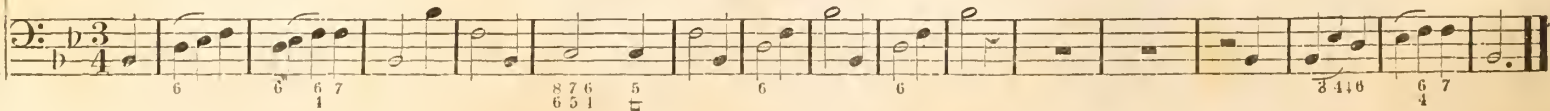
SECOND TREBLE.



AIR.



Come, sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sovereign God, The u - ni - ver - sal King, The uni - ver - sal King.



# WATCHMAN. S. M.

103

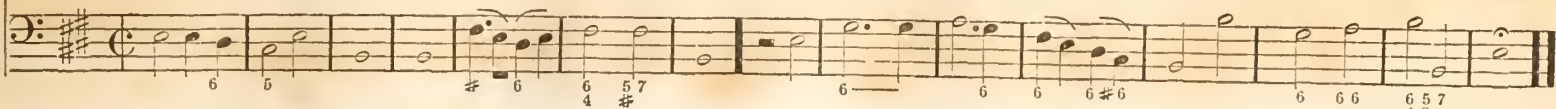
SECOND TREBLE.



AIR. Mod. Sosten.



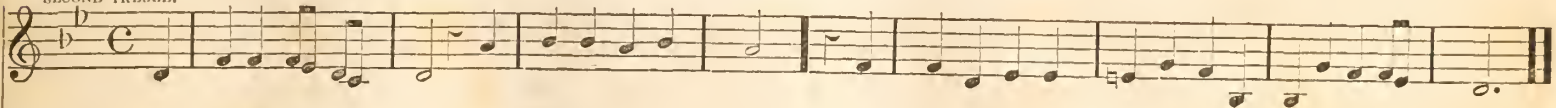
Ah! when shall I a - wake From sin's soft, 'soothing pow'r? The slumbers from my spir - its shake, And rise to fall no more.



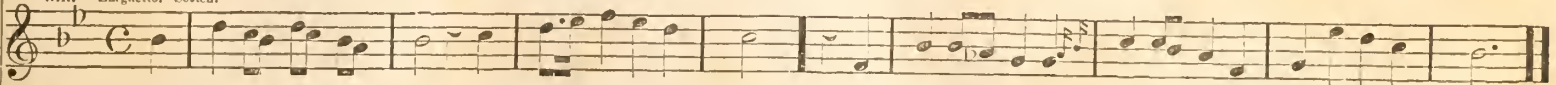
# CAMBRIDGE. S. M.

[ R. HARRISON. ]

SECOND TREBLE.



AIR. Larghetto. Sosten.



Come, sound his praise a - broad, And hymns of glory sing; Je - ho - vah is the sov'reign God, The u - ni - versal King.



Be - hold the morning sun Be - gins his glo - rious way ; His beams through all the nations run, And light and life con - vey, And light and

*Allegro. Staccato.*

6 4 3 6 4 6 6 4 6 6 4 6 5 - 6 5 4 3 6 6 5

life con - vey. But where the gospel comes, It spreads diviner light ; It calls dead sinners from their tombs, And gives the blind their sight.

6 5 7 6 7 8 7 6 6 7 8 6 6 5 6 5 4 3 8 7 6 5 6 4 3 7



12

O bless the Lord, my soul, Let all with - - in me join, And aid my tongue to

bless his name, Whose fa - - vors are di - - vine, Whose fa - - vors are di - - vine.

6 4 7 5 4 3 6 5 4 3 6 5 4 3

6 4 7 6 5 4 3 6 4 7 6 5 4 3 6 4 7

Is this the kind re - turn, Are these the thanks we owe, Thus to a - buse e - ternal love, Whence all our blessings flow?

6- # 8 7 5- 2 6 5 # 6 # - 5 6 6 5 7 #

## FAIRFIELD. S. M.

[ REV. R. HARRISON. ]

Be - hold the lof - ty sky Declares its maker God, And all the starry works on high, Proclaim his pow'r a - broad.  
Vivace.

6 6 6 7 6 6 7 6 7 5 6 7 6 7 8 7 6 6

## 107

Come, sound his praise a - broad, And hymns of glo - ry sing; Je - hovah is the sov'reign God, The u - ni - ver - sal King.

6 4 5 7 3      6 4 5 7 #      6 6      6 6 4 3      6 5 4 3      6 6      6 4 5 7 3

## 13



My soul, repeat His praise Whose mercies are so great; Whose anger is so slow to rise, So ready to abate, So ready to a-bate.

Dim. Cres.

6 4 6 6 7 8 5 3 3 3 3 6 6 7 6 5 7 5 6 5 2 6 6 6 5-7 4 3

## CLAPTON. S. M.

[ JONES.\* ]

Thy name, Al-mighty Lord, Shall sound through dis-tant lands; Great is thy grace, and sure thy word; Thy truth for ev-er stands.

Mod. Mestoso. Forte.

T. S. 5 6 3 4 3 6 6 6 6 6 5-5 T. S. 5 3 6 5 6 6 4 5 7

\* A late English clergyman. When Haydn visited England, he was greatly delighted with this piece of music, which was then arranged as a chant. [See lives of Haydn and Mozart.] The original character is well preserved in the present score. [See Boston Handel and Haydn Collection.]



Is this the kind re - turn, Are these the thanks we owe, Thus to a - buse e - ternal love, Whence all our blessings flow?

-5- 8 7 # # 6 # - # -5- # 6 6 5 7 #

K

HUDSON. S. M.

[ H. ]

Come, sound his praise a - broad, And hymns of glo - ry sing; Je - hovah is the sov'reign God, The u - ni - ver - sal King?

Sosten.

6 6 6 5 9 8 6 5 6 6 6 6 4 6 6 6 6 5 7 2 3 4 3

When, overwhelm'd with grief, My heart with - in me dies, Helpless, and far from all re - lief, To heav'n I lift mine eyes.

5 4 # 5 6 3 7 5 4 3 5 4 # 5 6 8 7 6 6 5 7

## CHELSEA. S. M.

Is this the kind re - turn, Are these the thanks we owe, Thus to a - buse e - ter - nal Love, Whence all our blessings flow?

Moderato.

6 9 8 5 5 6 9 8 6 5 4 3 8 7 5 7 7 5 8 7 3 2 6 5 8 7 6 5 4 # 4 1 2 - 6 6 6 6 4 5

First system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in common time (C). The lyrics are: "Come, sound his praise abroad, And hymns of glo - ry sing; Je - hovah is the sovereign God, The u - ni - versal King." The word "Staccato." is written below the first vocal staff. The bass staff has figured bass notation: 6, 5 6, 6 5, 4 #, 6, 4, 3, 6, 6 7 6, 6, 5, 4, 3.

Come, sound his praise abroad, And hymns of glo - ry sing; Je - hovah is the sovereign God, The u - ni - versal King.

Staccato.

T. S.

Second system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in common time (C). The lyrics are: "Praise ye the Lord; Hallelu - jah, praise ye the Lord; Hallelu - jah, Hallelu - jah, Halle - lu - jah, Halle - lujah, praise ye the Lord." The word "Solli." is written below the first vocal staff. The word "Tutti Forte." is written below the second vocal staff. The word "Cres." is written below the third vocal staff. The word "Dim." is written below the fourth vocal staff. The word "Tutti Forte." is written below the bass staff. The word "CHORUS. To be sung with an occasional stanza." is written above the first vocal staff. The bass staff has figured bass notation: 6, 7, 3, T. S., 6, 5, 3, T. S., 6, 5 7, 5 # 6, #, 6, 6, 6, 6, 1, 6, 7, 6, 3.

CHORUS. To be sung with an occasional stanza.

Solli. Tutti Forte. Solli. Tutti Forte. Cres. Dim. Tutti Forte.

Praise ye the Lord; Hallelu - jah, praise ye the Lord; Hallelu - jah, Hallelu - jah, Halle - lu - jah, Halle - lujah, praise ye the Lord.

Tutti Forte.

T. S.



My Saviour and my King, Thy beauties are divine; Thy lips with blessings over - flow, And ev' - ry grace is thine.

Staccato.

6 6 4 6 #6 6 6 6 4 3 5 6 4 3 6 6 2 6 6 6 4 3 5 7

## YARMOUTH. S. M.

[ WAINWRIGHT. ]

The pity of the Lord To those that fear his name, Is such as tender pa - rents feel; He knows our feeble frame.

6 6 8 7 5 6 8 7 6 5 6 6 6 5 6 6 6 5 6 4 5



Blest are the sons of peace, Whose hearts and hopes are one ; Whose kind de - signs to serve and please, Thro' all their actions run.

*Moderato. Sosten.*

6 6 4 2 0 6 4 5 7 1 2 3 2 1 3 5 2 1 5 8 6 4 8 6 4 8 5 4 3 7

## BRIDGEPORT. S. M.

From lowest depths of wo To God I send my cry ; Lord, hear my suppli - cations now, And graciously re - ply.

*Adagio.*

6 6 4 5 7 0 6 6 6 7 8 7 5 8 7 5 5 7 8 7 5 5 6 4 5

Join all the glo - rious names Of wis - dom, love, and pow'r, That ev - er mor - tals knew,

*Andante.*

6 6 6 6 5 6 6 6 6 5 6 6 6 5 7

3 4 4 3 4 3

That angels ev - er bore; All are too mean to speak his worth, Too mean to set my Saviour forth.

2 6 6 7 6 6 8 7 6 6 6 6 6 5 7

4 5 3 4 3

Ye tribes of Ad - am join With heav'n, and earth, and seas, And offer notes di - vine To your Cre - ator's praise:

Mod.

6 5 7 6 #6 7 6 5 4 3 7 6 9 8 7 6 5 6 5 7 4 #

Ye ho - ly throng of an - gels bright, In worlds of light, In worlds of light be - gin the song.

6 - 5 - 6 # 6 4 3 5 6 1 7 6 5 4 3 6 6 7 6 5 6



Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High rais'd his conqu'ring head.

*Allegro, Staccato.*

6 — 7 6 6 7 6 5 3 # — 7 6 4 # 6 4 #

In wild dis - may, The guards a - - round

*Forte.* In wild dis - - may, The guards a - - - round *Dim.* Fall to the ground, *Cres.* And sink a - - - way.

In wild dis - may, The guards a - - round

7 6 4 -4- 6 3 3 6 6 6 6 4 6 6 4 3



Ye tribes of Adam, join With heav'n, and earth, and seas, And offer notes di - vine, To your Cre-

*Moderato, Sosten.*

8 7 8 7

K2

ator's praise; Yo ho - ly thron Of an - gels bright, In worlds of light Bo - gin tho song.

6 7 6 6 6 7 6 6 6 7 4 3

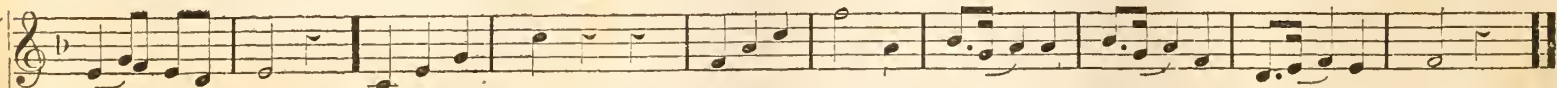
## SECOND TREBLE.



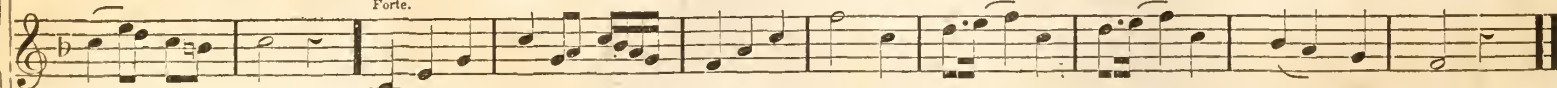
## AIR. Con Spirito.



Re - jice, the Lord is King; Your Lord and King a - dore! Mortals, give thanks and sing, And tri - umph



## Forte.

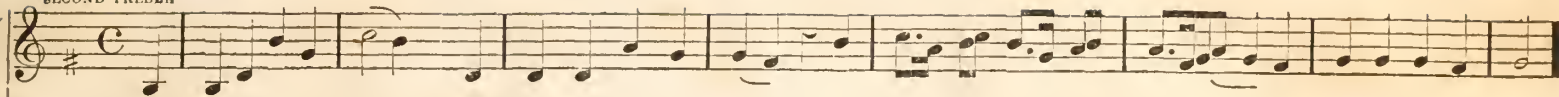


ev - er - more: Lift up your heart, Lift up your voice, Re - jice! a - - gain I say re - jice!

## Sym.



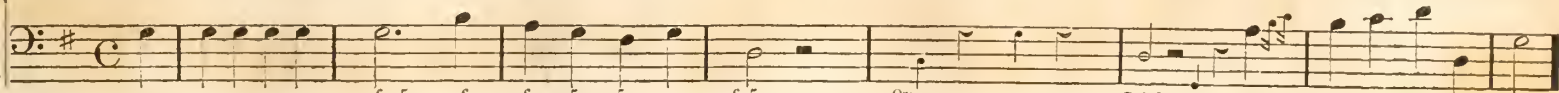
## SECOND TREBLE



AIR. Con Spirito.



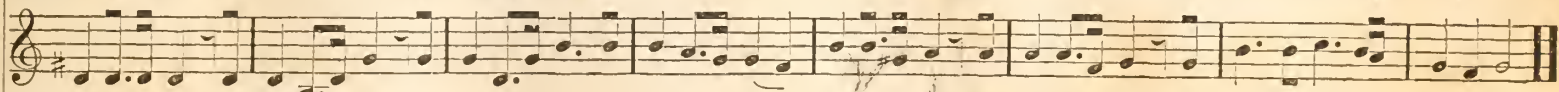
All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - - - dor'd, Thou rising, reigning God.



6 5 6 6 5 -5- 6 5 7 6 7 6 6 6 6  
4 3 4 3 4 3 5 4 5 4 4 3

Organ.

## CHORUS. TENOR.

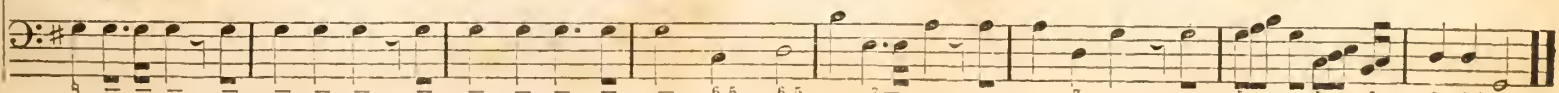
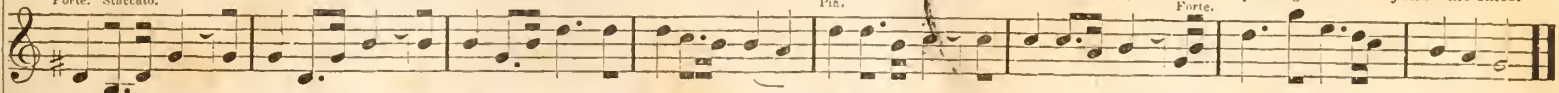


With thee we rise, With thee we reign, And empires gain Be - yond the skies, With thee we rise, With thee we reign, And empires gain be - yond the skies.

Forte. Staccato.

Pia.

Forte.



6 6 6 5 7 7 6 5 6 6 5 7  
4 3 4 3 4 3 4 3 4 3 4 3

The Lord Je - ho - vah reigns, His throne is fix'd on high; The garments he as - sumes,

Are light and ma - jes - ty; His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.

Figured Bass (Basso Continuo):

First System: 6, 6, 6-4-3, 2, 6, 6

Second System: 6, 8, 6, 7#, 7 6 6 4, 5 3, 9 8 7 6, 9 8 4 3, 7 6, 6 4, 6 7



How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to day!"

*Allegro Spirituoso.*

T. S.

6 5  
4 #

6

8 7  
6 5

6 5  
4 #

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

*Pia.*

*For.*

# 7  
#

5 6  
3 4

6

6 7  
4

How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to day!"

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and half notes. The lyrics are printed below the staves, aligned with the notes. There are some small numbers (6, 5, 6) written below the bass staff, likely indicating fingerings or measures.

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are printed below the staves. The music concludes with a double bar line. There are some small numbers (6, 4, 5, 3) written below the bass staff, likely indicating fingerings or measures.

# FRATERNITY. S. P. M.

123

SECOND TREBLE.

AIR.

How pleasant 'tis to see Kindred and friends a - gree; Each in his pro - per station move, And

each fulfil his part, With sympathizing heart, In all the cares of life and love, In all the cares of life and love.

Organ.

Voices.

**TENOR.**

**AIR.**

Sing to the Lord a new made song; Let earth, in one as - - - ssembled throng, Her common patron's praise resound;

**BASS.**

6 4 2 9 8 7 6 5 6 6 6 6 6 5

Sing to the Lord and bless his name; From day to day his praise proclaim Who us has with sal - - vation crown'd.



**SOPR.**

**AIR.**

Think, mighty God, on fee - blo man, How few his hours, how short his

7 2 6 5 4 6 6 3 b 3 3 6 3 3 4 6 5 3

span; Short from the cra - - dle to the grave: Who can se - - cure his vi - - tal

6 - 6 6 6 6 5 4 6 5 3 b 3 3 6 3 3 4 6 4

breath A - - gainst the bold de - - mands of death, With skill to fly, or power to save.

3  $\flat$  3 3      5  $\flat$  3      3 4 6 6      6 6      5 6      6 5

## PASTORAL HYMN. L. M. SIX LINES.

[ DR. ARNE.\* ]

TENOR.

AIR. Andante. Affet.

The Lord my pasture shall pre - pare, And feed me with a shep - herd's care;

6 5 7      - 5 -      6 6 7      6 6      6 - 6 -      6 6 5

4 3      4 3      4      4      4      4 3

\* See Overture in "Artaxerxes."

His pro - sence shall my wants sup - - - ply, And guard me with a watch - - ful

6 7 6 5 7 6 5 7 9 8 2 6 6 6 6 4

My noon - day walks he shall at - - tend, And all my midnight hours do - fend.

6 4 7 -5- 6 5 7 5 -5- 6 4 5 3

2 When in the sultry globe I faint,  
Or on the thirsty mountain pant,  
To fertile vales and dewy meads,  
My weary, wand'ring steps he leads  
Where peaceful rivers, soft and slow,  
Amid the verdant landscape flow.

3 Though in the paths of death I tread,  
With gloomy horrors overspread,  
My steadfast heart shall fear no ill,  
For thou, O Lord, art with me still;  
Thy friendly hand shall give me aid,  
And guide me through the dreadful shade.

4 Though in a bare and rugged way,  
Through deserts, lonely wilds I stray,  
Thy bounty shall my pains beguile;  
The barren wilderness shall smile,  
With sudden greens and herbage crown'd  
And streams shall murmur all around.

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "I'll praise my Maker with my breath; And when my voice is lost in death Praise shall employ my nobler powers;". The word "Vivace." is written below the first staff. Below the bass staves, there are figured bass notations: 6, 6 5 / 4 3, 7, 5 # 6, 6 6 / 4 #, -5-, 4 3, 6 4, 7.

I'll praise my Maker with my breath; And when my voice is lost in death Praise shall employ my nobler powers;

*Vivace.*

6 6 5 / 4 3 7 5 # 6 6 6 / 4 # -5- 4 3 6 4 7

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "My days of praise shall ne'er be past While life, and thought, and being last, Or immor - - tali - - ty en - dures." Below the bass staves, there are figured bass notations: #, 4 3, -5-, 6 5, 6, 6.

My days of praise shall ne'er be past While life, and thought, and being last, Or immor - - tali - - ty en - dures.

# 4 3 -5- 6 5 6 6



*Allegretto.*

My soul be - fore Thee prostrate lies, To Thee, her source, my spirit flies, My wants I mourn, my chains I see, O

6 6 5 6 7 9 8 6 5 6 7 6 5 6 6 5 6 7 9 8

3 4 4 3 4 3 3 4 4 3 3 4 3 4 3 4 3 4 3 4

let thy presence set me free, My wants I mourn, my chains I see, O let thy presence set me free,

6 # 6 0 0 0 6 4 0 6 6 6 6 4 7

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

Lyrics:  
 The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care;  
 His pre - sence shall my wants sup - ply, And guard me with a watchful eye.

Organ accompaniment includes the following figures:  
 6 5 6 6 4 5 3 6 #6 6 6 6 5 7

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

Lyrics:  
 My noon-day walks he shall at - tend, And all my midnight hours de - fend.  
 Pia. Forte.

Organ accompaniment includes the following figures:  
 0 4 5 4 3 7 0 0 4 0 7 0 0 4 6 7 0 0 4 6 7

A - wake, our souls, a - way our fears, Let ev'ry trembling thought be gone; A - wake and run the heav'nly race, And

## CHORUS.

Awake, and run the heav'nly race, And put a cheer - ful courage on.

put a cheerful courage on, A - wake, and run the heav'nly race, And put a cheerful courage on.

Awake, and run the heav'nly race, And put a cheer - ful courage on.

In this hymn, the words of the Chorus are to be sung at the close of each stanza; but, in other cases, the tune should be sung in stanzas of six lines.



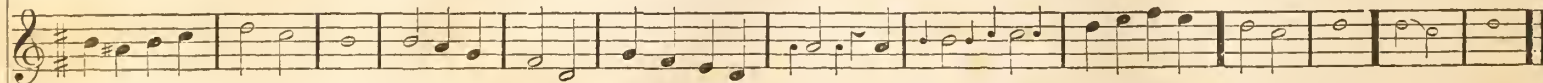
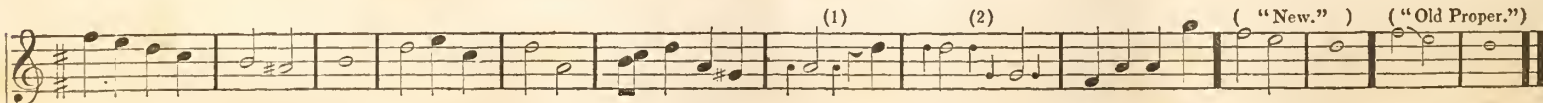
TENOR.



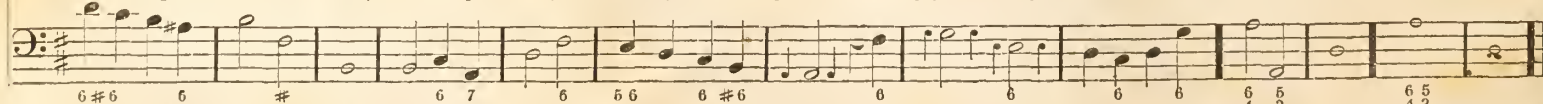
AIR. Allegro. Con Spirito.



"New P." The Lord, the sov'reign, sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread, Thro' distant  
 "Old P." The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sov'reign orders spread, Thro' distant



worlds and regions of the dead; No more shall Atheists mock his long de - lay; His vengeance sleeps no more, behold the day!  
 worlds and regions of the dead; The trumpet sounds, hell trembles, heav'n re - joi - ces, Lift up your heads ye saints with cheerful voi - ces.



\* The only difference there is between the two metres, occurs in the last two lines of each stanza: The small notes at the references (1) (2), and at the double close, are intended for the "Old Proper," while the full sized are intended for the "Now."



## SECOND TREBLE.



## AIR. Staccato.



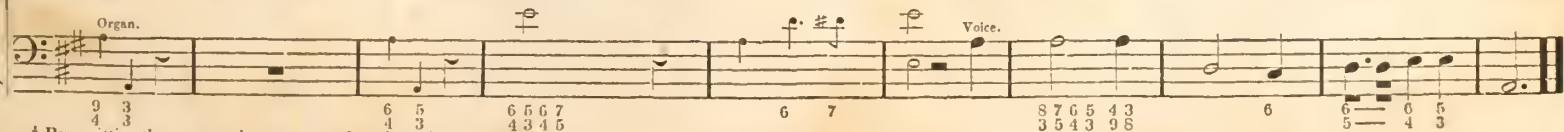
To bless the Lord our God in strains di - vine, With thankful hearts and rapt'rous voi - - ces join;  
To us what won - ders his right hand hath shown, Won - ders his chosen tribes have scarce - ly known. Like David



M



blest'd be - gin th' enraptur'd song, And praise and joy awaken ev' - ry tongue, And praise and joy a - waken ev'ry tongue.



† By omitting the repeat, this tune may be adapted to stanzas of four lines.

Here, saith the Lord, ye angels spread their thrones, And near me set my fav'rites and my sons; Come, my re-deem'd, possess the joys pre-par'd Ere

*Allegro.*

6 6 6 6 4 3 6 6 4 6 4 6 6 5 7 6 6 6 4

time be-gan, 'tis your di-vine re-ward. When Christ returns, wake ev'ry cheerful passion; And shout, ye saints, he comes for your sal-va-tion.

6 7 # 6 6 5 7 6 6 6 5 4 # 6 6 6 6 6 6 6 5 4 3

The Lord is our shepherd, our guardian, and guide, What - ev - er we want he will kind - ly pro - vide;

To sheep of his pasture his mercies a - bound; His care and pro - tection his flock will sur - round.

*Pia.*

*Cres.*

Lord, we come before thee now, At thy feet we humbly bow; O, do not our suit disdain: Shall we seek thy face in vain!

## MESSINA. SEVENS.

[ KOZELUCH. ]

Holy Father, God of Love, Look with mercy from a - bove; Let thy streams of comfort roll, Let them fill and cheer my soul.



Christ, the Lord is ris'n to day; Hal - le - lu - jah! Sons of men and an - gels say, Hal - - lo - - lu - jah!

Raise your joys and triumphs high, Hal - - - le - lu - jah! Sing ye heav'n's and earth re - ply, Hal - lo - - lu - jah!

The musical score is written for four staves in G major (one sharp) and common time (C). The first system contains the first two lines of the hymn, and the second system contains the next two lines. The lyrics are printed below the second and third staves of each system. The bottom staff of each system contains figured bass notation. The first system's figures are: 6, 6 5 4 3, 6 6 5 3, 6 5 7 4 3, 6, 6, 6 5 4 3, 6 6 5 4 3, 6 5 7 4 3. The second system's figures are: #6, 6 4 3, 6 6 1 3, 6 #6 6 4 3, 6 5 4 #, 2 6, 6, 6 5 4 3, 6 6, 6 6, 6 4 3.

1 Jesus, lover of my soul, Let me to thy bo-som fly; While the nearer waters roll, while the tempest still is high. Hide me, O my  
 2 Other refuge have I none, Hangs my helpless soul on thee; Leave, ah, leave me not alone, Still sup-port and com-fort me. All my trust on  
*Adagio. Affet.*

6 6 6 7 4 6 6 7-3 6 6 6 4 3 6 7 6 4 3 6 7 6 4 3

Saviour, hide Till the storm of life be past; Safe in-to the ha-ven guide; O re-ceive, O re-ceive, O receive my soul at last.  
 thee is stay'd, All my help from thee I bring, Co-ver my de-fence-less head With the shadow, With the shadow, With the shadow of thy wing.  
*fia. Cres.*

5 6 3 4 5 3 4 2 6 6 4 5 7 6 5 4 3 6 6 5 4 3 5 7 3 6 5 4 3 6 5 6 6 7 4

Lord, wo come bo - fore thee now, At thy feet we humbly bow; O, do not our suit dis - dain, Shall we seek thy face in vain!

*Mod. Affet.*

7 4 3 6 5 4 3 D 6 7 6 5 4 3 7 6 7

## GERMAN AIR. SEVENS.

Now the shades of night are gone, Now the morning light is come; Lord, may wo be thine to day, Drive the shades of sin a - way.

6 6 4 3 6 6 7 5 4 6 6 7 5 4 6 6 7 5 4



## SECOND TREBLE.



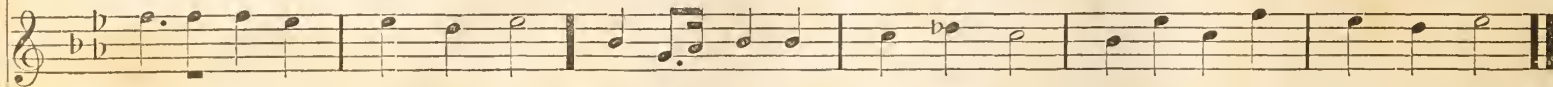
## AIR. Staccato. Forte.



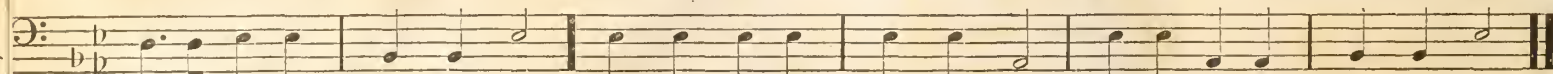
Hark! the song of Ju - bi - lee, Loud as mighty thunders roar,  
Or the fulness of the sea When it breaks up - - on the shore: Hal - le - lu - jah! for the Lord



6 6 4 5 3 5 4



God om - ni - po - - tent shall reign: Hal - le - lu - jah! let the word E - cho round the earth and main.



-5- 9 8 5 3 6 4 7 5 6 4

2 Hallelujah! [pia.] hark! [for.] the sound,  
From the depth unto the skies,  
Wakes above, beneath, around,  
All creation's harmonies:  
See Jehovah's banner furl'd;  
Sheath'd his sword; [pia.] he speaks: [for.] 'tis done,  
And the kingdoms of this world  
Are the kingdoms of his Son.

3 He shall reign from pole to pole  
With illimitable sway:  
He shall reign, when, like a scroll,  
Yonder heav'ns have pass'd away:  
Then the end;—[mod. pia.] beneath his rod  
Man's last enemy shall fall;  
[For.] Hallelujah! Christ in God,  
God in Christ, is all in all.



Soft - ly glides the stream of life, Oft a - long the flow'ry vale; Or, im - petuous down the cliff, Rushing roars when storms as - sail.

GERMAN HYMN. SEVENS.

[ PLEYEL. ]

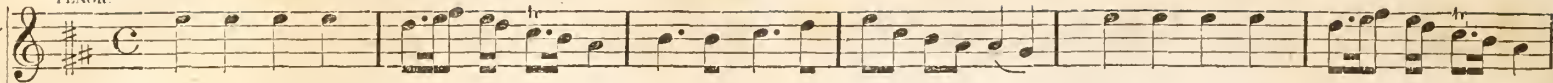
SECOND TREBLE.

SECOND TREBLE.

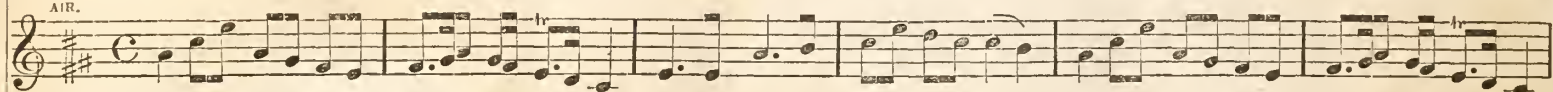
AIR. Largo. Affet.

Angels, roll the rock a - way! Death, give up thy mighty prey! See! the Saviour quits the tomb, Shining in im - mor - tal bloom.

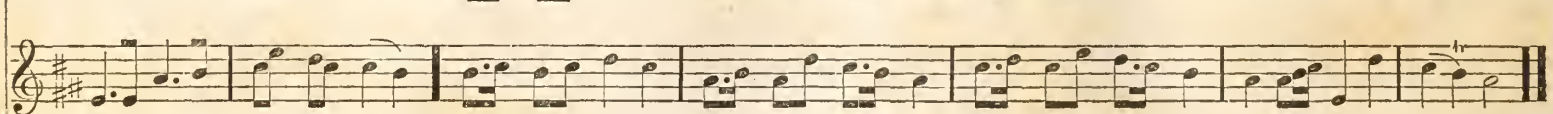
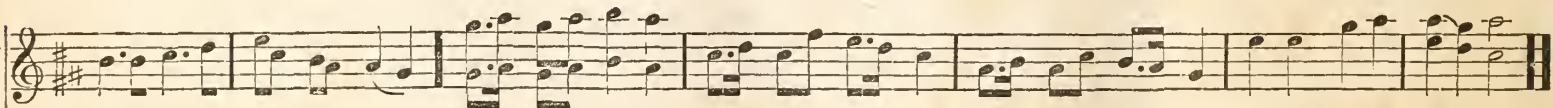
TENOR.



AIR.



Lo! he comes, in clouds des - cending, Once for favor'd sin - ners slain: Thousand, thousand saints attend - ing,



swell the triumph of his train. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

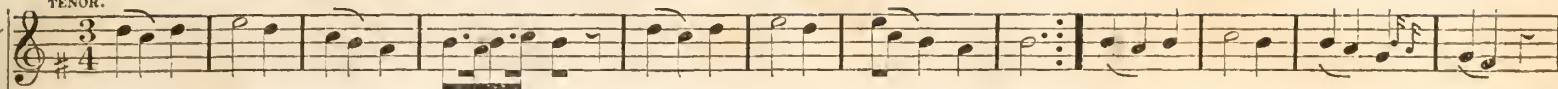


2 Ev'ry eye shall now behold him,  
Rob'd in dreadful majesty;  
Those who set at nought and sold him,  
Pierc'd and nail'd him to the tree,  
[Mod. Affet.] Deeply wailing,  
[Cres. For.] Shall the true Messiah see.

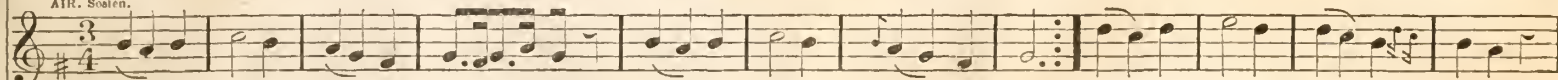
3 Ev'ry island, sea, and mountain,  
Heav'n and earth shall flee [Pia.] away;  
[Cres.] All who hate him, must, confounded,  
Hear the trump proclaim the day;  
[For.] Come to judgment,  
Come to judgment, come away.

4 Now redemption, long expected,  
See, in solemn pomp appear!  
All his saints, by man rejected,  
[Cres.] Now shall meet him in the air.  
Hallelujah;  
[For.] See the day of God appear.

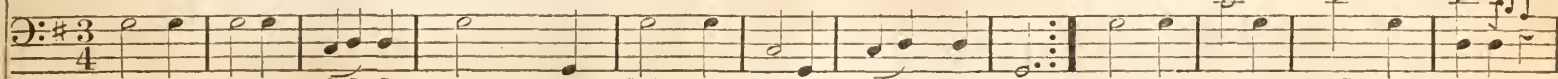
TENOR.



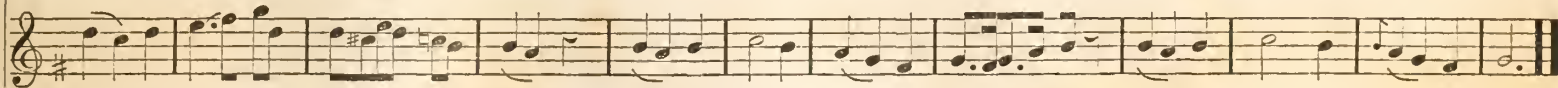
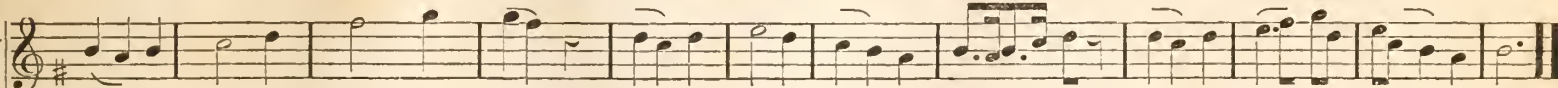
AIR. Slower.



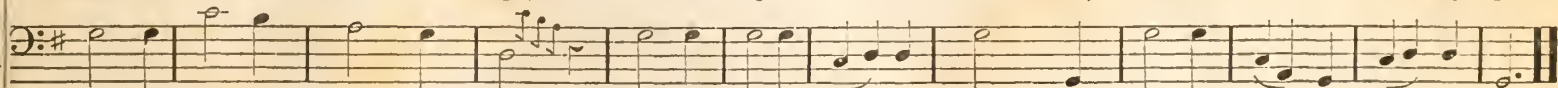
Lord of life, all praise ex - cell - ing, Thou in glory un - con - fined  
Deign'st to make thy lum - blo - dwell - ing With tho' poor of hum - ble mind. As thy love thro' all cre - ation



5 4 5 5 6 6 7 5 4 5 7 6 7 5 4 5 8 7 6 5



Beams like thy dif - fu - sive light, So the high and hum - ble sta - tion, Both aro e - qual in thy sight.



5 4 5 3-4- 6 6 4 3 6 5 4 3 5 4 5 6 6 4 7 5 4 5 6 7 6 6 7

Thus thy care, for all providing,  
Warm'd thy faithful prophet's tongue;  
Who, the lot of all deciding,  
To thy chosen Israel sung:  
When thine harvest yields thee pleasure;  
Thou the golden sheaf shalt bind;  
To the poor belongs the treasure  
Of the scatter'd ears behind.

When thine olive plants increasing,  
Pour their plenty o'er thy plain,  
Grateful, thou shalt take the blessing,  
But not search the bow again.  
When thy favor'd vintage flowing,  
Gladdens thy autumnal scene,  
Own the bounteous hand bestowing,  
But thy vines the poor shall glean.

Still we read thy word declaring  
Mercy, Lord, thine own decree;  
Mercy, every sorrow sharing,  
Warms the heart resembling thee.  
Still the orphan and the stranger,  
Still the widow owns thy care,  
Screen'd by thee in every danger.  
Heard by thee in every prayer.

## SECOND TREBLE.

AIR. Mod. Affet.

O my soul, what means this sadness? Wherefore art thou thus cast down? Let thy grief be

6 5 0 5 0 0 6 6 5 4 3 6

turn'd to gladness; Bid thy rest - less fears be - gone: Look on Je - sus, look on Jo - sus, And re - joice in his dear name.

5 0 -5- 6 4 6 4 7 0 0 0 4 7



TENOR.

AIR. Mod.

Saints with pious zeal at - tending, Now a grateful tribute raise; Solemn songs to heav'n as - cending, Join the uni - - versal praise.

4 5  
2 3

8 7 6 5  
6 5 4 3

4 5  
2 3

8 7 6 5  
6 5 4 3

4 1 6 6  
2

# 6 - 6 4 1  
4 2

6 6

5 - 6 6

5 6

7 6 6 5  
4 3

DISMISSION. EIGHTS AND SEVENS.

[ ITALIAN. ]

SECOND TREBLE.

AIR. Adagio.

Ma.

Forte.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all thy love possessing, Triumph in re - deeming grace.

3 4  
2

3 4  
2

6 4

6 6

6 4

5 6  
3 4

7 - 6  
- 4

8 7 6 5  
3 5 4 3

6 5 6

6 5  
4 3

Thanks we give, and adoration,  
For the Gospel's joyful sound;  
May the fruit of thy salvation  
In our hearts and lives be found.

[ Ma. ] Jesus, thou art all compassion;  
Pure, unbounded love thou art;  
Visit us with thy salvation,  
Enter ev'ry trembling heart.

[ End with verse first. ]

Come, thou long ex - pected Jesus, Born to us set thy people free;  
 From our fears and sins re - lease us, Let us find our rest in thee. *Pla.* Israel's strength and conso - - lation, Hope of *Cres.*

*Larghetto.*

6 7 7 6 5 6 7 6 5 5 6 7 5 6 4 3 -5- 5 3 6 4 5 3 7 6 4 5 3 6 7

all the saints thou art, Blest de - - siro of ev' - ry nation, Joy of ev' - ry faithful heart.

*For.*

5 # 6 6 5 6 4 7 5 3

To Thee, in youth's bright morning, Father of all we pray; While thought and fancy dawning, Lead on the rising day; To Thee in life's last even, We'll

*Piano Forte.*

7 5 3 3 D7 6 5 4 3 6 6 6 6 6 5 4 3 6 7 6

tune our feeble breath, Hear all our sins for - given, And softly sleep in death, Hear all our sins for - given, And softly sleep in death.

6 6 7 4 6 7 6 5 7 5 6 7 6 6 7

When from death's sleep we 'waken,  
No fears shall us surprise;

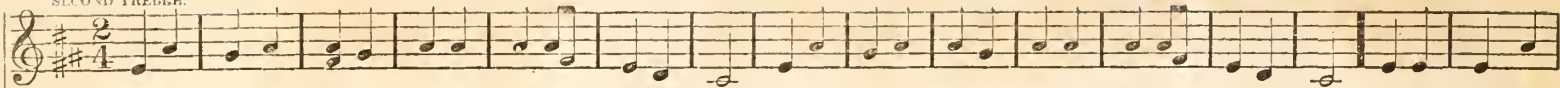
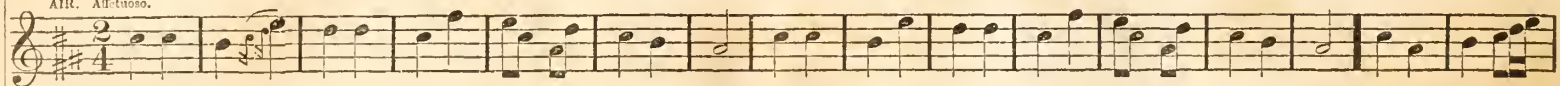
All earthly things forsaken,  
What joys shall meet our eyes!

With rapture then increasing,  
For ever we'll rejoice;

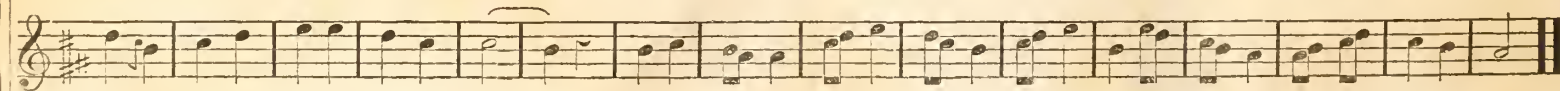
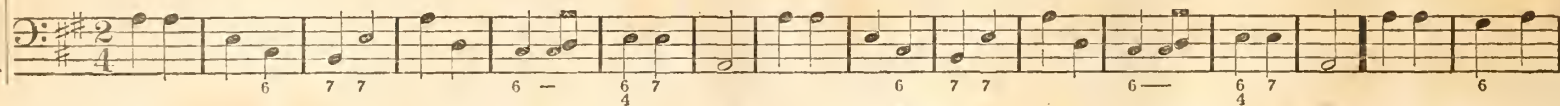
And praises never ceasing,  
Shall wake each tuneful voice



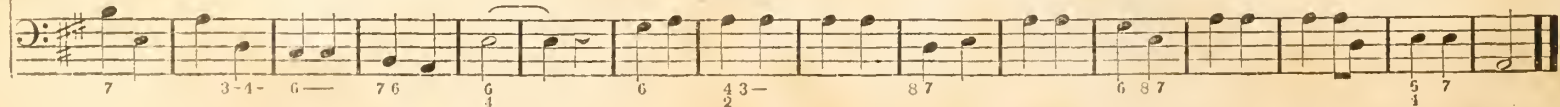
## SECOND TREBLE.

AIR. *Al-tuoso.*

Wretched, helpless, and dis - tress, Ah! whither shall I fly; Ever gasping after rest, I cannot find it nigh: Naked, sick, and



poor, and blind, In sin and miso - - ry, Friend of sinners, Let me find My help, my all in thee, My help, my all in thee.





## SECOND TREBLE.

AIR. Staccato.

Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from tran - si - to - ry things, Tow'rd heav'n thy dwelling place.

Sun, and moon, and stars do : say; Time shall soon this earth re - move: Rise, my soul, and haste a - way To seats pre - par'd a - bove.

2 Rivers to the ocean run,  
Nor stay in all their course;  
Fire, ascending, seeks the sun;  
Both speed them to their source  
So a soul that's born of God,  
[Fia.] Pants to view his glorious face;  
[Cres.] Upward tends to his abode  
To rest in his embrace

[Fia.] 3 Cease, ye pilgrims, cease to mourn;  
[Cres.] Press onward to the prize;  
Soon the Saviour will return  
[For.] Triumphant in the skies.  
[Dim.] Yet a season and you know,  
Happy entrance will be giv'n,  
[For.] All our sorrows left below,  
And earth exchange'd for heav'n.

*Masoso.*

O praise ye the Lord, Pre - - pare a new song; And let all his saints in full concert join:

6 -5- 5/2 6 6 6 6 4 5 3

With voices u - - ni - ted, The anthem pro - - long; And show forth his praises In music di - vine.

7/2 b 7/2 6 4 5 3 6 4 7 6 6 6 4 5 3

Ye servants of God, Your Master pro - claim, And pub - lish a - - broad His won - der - ful

*Vivace. Staccato.*

8 5 6 0 6 4 3 6 8 7 7

name: Tho - name all vic - - torious Of Je - sus ex - - tol: His kingdom is glorious, And rules o - ver all,

# 0 - 5 - 0 - 5 - 6 4 0 0 7 6

TENOR.

AIR. Allegro. Staccato.

Ye ser - vants of God, Your Mas - ter pro - claim, And pub - lish a . . broad His won - der - ful

T. S.

5 4  
3 2

3

6 5  
4 3

6

- 5 -

- 5 -

6

7  
4 #

name: The name all vic - torious Of Je - sus ex - tol; His kingdom is glorious, And rules over all.

6

4

7

6

5

3

7

6

#

7

6

8

9

8

6

6

6

6

6

5

3

6

5

3

God ruleth on high,  
Almighty to save;  
And still he is high,  
His presence we have:  
The great congregation  
His triumph shall sing,  
Ascribing salvation  
To Jesus our King.

Salvation to God,  
Who sits on the throne;  
Let all cry aloud,  
And honour the Son:  
Our Jesus' praises  
The angels proclaim,  
[Pia.] Fall down on their faces,  
[Cres.] And worship the Lamb.

Then let us adore,  
And give him his right;  
All glory and pow'r,  
And wisdom and night,  
All honor and blessing,  
With angels above,  
And thanks never ceasing,  
And infinite love.



TENOR.

AIR. Staccato.

Come, let us as - cend, My com - panion and friend, To a feast of the banquet above; If thy heart be as

mine, If for Je - sus it pine, Come up in - to the chariot of love, Come up in - to the chariot of love.

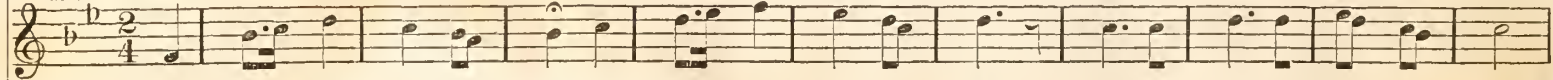
2 Who in Jesus confide,  
They are bold to out-ride  
All the storms of affliction beneath;  
With the prophet we soar  
To that heav'nly shore,  
And out-ry all the arrows of death.

By faith we are come  
To our permanent home;  
And by hope we the rapture improve;  
By love we still rise  
And look down on the skies,  
For the heaven of heavens is love.

## SECOND TREBLE.



## AIR. Mod. Sost.



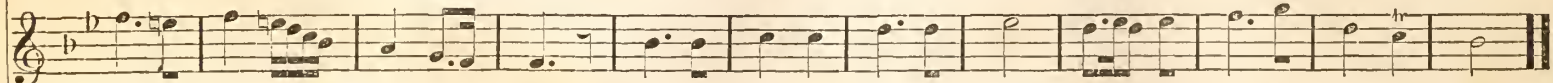
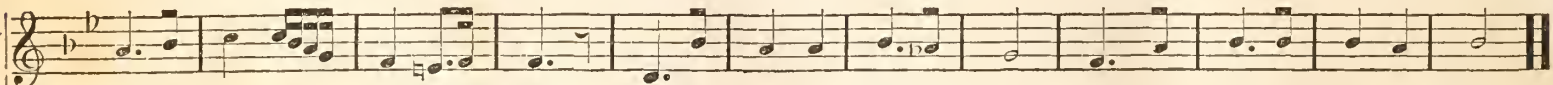
Jo - - sus, our God and King, Thy re - gal stato we sing; Thou, and on - ly thou, art great,



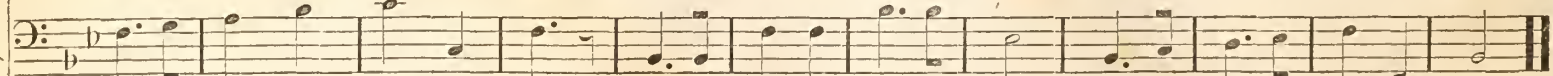
6 6 5  
4 3

6 6 5  
4 3

7 6 5 4  
5 4 3 2 5



High thine ev - er - - last - ing throne; Thou tho sov'reign po - ten - tate, Blest im - mor - tal, Thou a - lone.



tr 6 6  
4 5

6 7  
4 3

6 6  
4 3

6 6  
4 3

Essay your choicest strains,  
The King Messiah reigns;  
Tune your harps, celestial choir,  
Joyful, all your voices raise;  
Christ, than earth born monarchs higher,  
Sons of men and angels praise.

3 Let earth's remotest bound,  
With echoing joys resound:  
Christ to praise, let all conspire:  
Praise to Christ doth all belong:  
Shout, ye first born sons of fire;  
Earth, repeat the glorious song.

## SECOND TREBLE.

## AIR. Adagio. Sosten.

Je - sus, who died a world to save, Ro - vives and ri - ses from the grave; By his al - migh - ty pow'r, From

sin, and death, and hell set free, He captive leads cap - ti - vi - ty, And lives, And lives to die no more.

2 Plenteous he is in truth and grace;  
He offers pardon to our race,  
He bids us turn and live;  
His saving grace for all is free;  
Transgression, sin, iniquity,  
He freely doth forgive.

3 Hail, great Emanuel, balmy name,  
Thy praise the ransom'd will proclaim;  
Thee we Physician call;  
We own no other cure but thine,  
Thou the deliverer divine,  
Our health, our life, our all.

Come, thou Al - - migh - ty King, Help us thy name to sing; Help us to praise;

6 6 6 6 4-5- T. S.

Father all glo - ri - ous, O'er all vic - - - to - ri - ous; Come and reign over us, Ancient of days.

5 6 7 4 3 6 7 4 2 3 6 4 6 7

[Pia. Mod.] Come, Holy Comforter,  
Thy sacred witness bear  
In this glad hour:

[Cres. For.] Thou who almighty art,  
Now rule in every heart,  
And ne'er from us depart,  
Spirit of power,

To the great One in Three,  
Eternal praises be  
Hence evermore:

His sovereign majesty  
May we in glory see,  
And to eternity  
Love and adore,



First system of the musical score. It consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo marking 'Mestoso.' is placed above the first vocal staff. The lyrics are: 'I sing the mighty pow'r of God, That made the mountains rise; That spread the flowing seas a - broad, And built the lofty skies.' The piano part includes fingerings: 6 3 3 3, 6, 6 4 7, 5 3, 5 3, 7, 5 3, 6, 6 4 7.

*Mestoso.*

I sing the mighty pow'r of God, That made the mountains rise; That spread the flowing seas a - broad, And built the lofty skies.

Voice and Inst.

6 3 3 3    6    6 4 7    5 3    5 3    7    5 3    6    6 4 7

Second system of the musical score. It consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'I sing the wisdom that ordain'd Tho sun to rule the day; The moon shines full at his command, And all the stars o - bey.' The piano part includes fingerings: 3 6, 7 5, 6 4, 5 3, 1, 5 6 3 1, 5 3, 5 —, 5 3 7, 6, 6 4 7.

I sing the wisdom that ordain'd Tho sun to rule the day; The moon shines full at his command, And all the stars o - bey.

3 6    7 5    6 4    5 3    1    5 6 3 1    5 3    5 —    5 3 7    6    6 4 7

All hail, the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal di - a - dem, And crown him, crown him, crown him, crown him Lord of all.

6 #6 6 6 6 5 7 6 #6 6 7

## SOFTLY THE SHADE. L. M.

[ BEETHOVEN. ]

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns a - midst the spheres.

Mod. Pastorale.

6 6 6 3 4 7 5 7 6 4 1 6 6 7 8 6 4 7 6 6 7 6 6 7 6 6 6 7

They have gone to the land where the patriarchs rest, Where the bones of the prophets are laid, Where the chosen of Israel the promise pos - sess'd,

And Je - hovah his wonders dis - play'd. To the land where the Saviour of sinners once trod, Where he labor'd, and languish'd, and bled;

Fin.

4 2 6 6 5 6 7 9 8 6 4 7 #



Where he triumph'd o'er death and as - cended to God, As he captive cap - tivity led.

Sym.

They have gone to the land where the gospel's glad sound,  
 Sweetly tun'd by the angel's above,  
 Was re-echo'd on earth, through the regions around,  
 In the accents of heavenly love:  
 Where the Spirit descended, in tokens of flame,  
 The rich gifts of his grace to reveal:  
 Where apostles wrought signs in Immanuel's name,  
 The truth of their mission to seal.

They have gone—the glad heralds of mercy have gone  
 To the land where the martyr's once bled:  
 Where the "Beast and False Prophet" have since trodden down  
 The fair fabric that Zion had laid:  
 Where the churches once planted, and water'd and blest  
 With the dew which the Spirit distill'd,  
 Have been smitten, despoil'd, and by heathen possessed;  
 And the places that knew them, defil'd.

They have gone—O, thou Shepherd of Israel—have gone  
 The glad mission in love to restore;  
 Thou wilt not forsake them, nor leave them alone;  
 Thy blessing we humbly implore.  
 Thy blessing go with them—O, be thou their shield  
 From the shafts of the Fowler that fly;  
 O, Saviour of sinners, thine arm be reveal'd  
 In mercy, in night, from on high.

## MUNICH. L. M.

## VILLAGE HYMNS.

[ OLD GERMAN. ]

SECOND TREBLE.

AIR. Largo. Affet.

'Tis finish'd, 'Tis finish'd, So the Saviour cried, And meekly bow'd his head and died: 'Tis finish'd; yes, the race is run, The battle fought, The vict'ry won.



Lord, thou hast search'd and seen me through; Thine eye com - mands with piercing view My ris - ing

6 6 5 6 5 # 6 # 6 4 # 6 4 3

and my rest - ing hours, My heart and flesh, with all their pow'rs. [ For God is there. ]

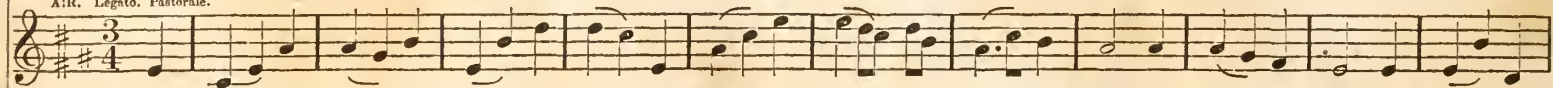
Mod. Ad lib. Pia.

6 5 6 - - 5 - 6 - 13 6 8 7 6 5 3 6 6 4 7 6 4 7

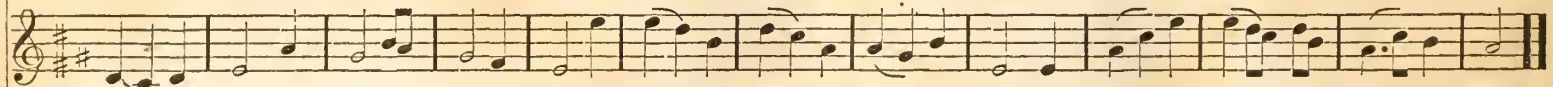
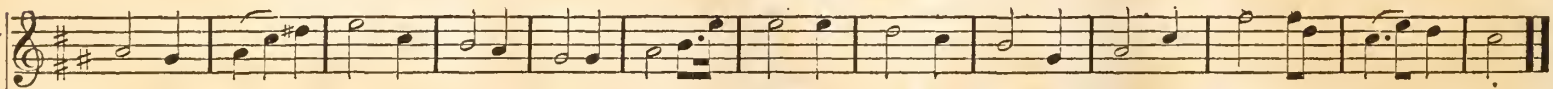
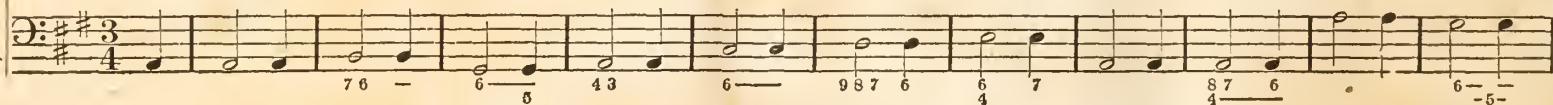
ALTO.



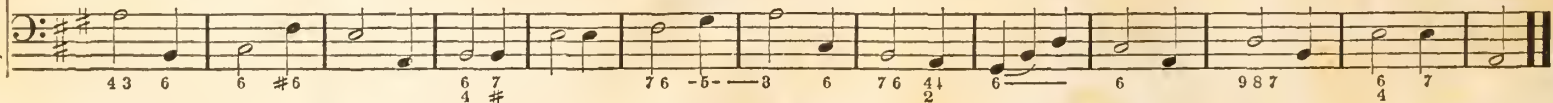
A:R. Legato. Pastorale.



As in soft silence vernal show'rs Des - cend and cheer the fainting flow'rs; So in the se - cre - cy of



love, Falls the sweet influence from a - bove, So in the se - cre - cy of love, Falls the sweet influence from a - bove.



The heav'nly influence let me find,  
In holy silence of the mind;  
While ev'ry grace maintains its bloom,  
Diffusing wide a rich perfume.

Nor let these blessings be confin'd  
To me, but pour'd on all mankind;  
Till earth's wide wastes in verdure rise,  
And a young Eden bless our eyes.

# BLESSED BE THE LORD.

[REV. A. THOMPSON.]

163

Blessed, . Blessed, Blessed be the Lord for ever - more, Blessed be the Lord, Blessed be the Lord,

Blessed be the Lord for ev - er - more, Blessed be the Lord for ev - er - more. A - men, and A - men, A - men.

*Cres.* *P.*

**WE PRAISE THEE, O GOD.**

[W. JACKSON.]

Allegro.

We praise thee, O God, we ac - knowledge thee to be the Lord. All the earth doth wor - ship thee, the Father

Voice and Inst.

T. S.

ev - er - - last - - ing. To thee all angels cry a - - loud, The heav'ns, and all the pow'rs there - in. To thee - -

Soli.



Tutti. Adagio.

Cherubim, to thee, - - - Seraphim con - tin - ual - ly cry, Ho - ly, ho - ly, ho - ly, Lord, Lord God of

7 6 5 6 7 6 5 5  
5 4 4 4 5 4 5 3

Allegro.

Sa - ba - - oth, heav'n and earth are full, are full of the majesty of thy glo - - - ry.

11. 8. 6 8 6 7 6 5 4 3

## WHEN ISRAEL WEPT

[ ABRIDGED FROM DR. ARNE. ]

**O Lord, thy peo - ple cry.**

When Is - rael wept, no com - fort nigh, Thou heard'st, O Lord, thy peo - ple cry.  
 When Is - rael sinn'd a - gainst their God, They felt, O the chast'ning of thy rod. *Sym. Sva.*

*Mod. Affet.*

*Sym.* *Voice.* **O Lord, Thy peo - ple cry.**

**Tender as shepherd, as shepherd of his flock, Tender as shepherd, as shepherd of his flock, as**  
**Faithful to bring them, to bring them back to thee: Faithful to bring them, to bring them back to thee, to**

shepherd of his flock,  
bring them back to thee: *Sym. Sra.* When And through the desert, they were led, From heav'n thy boun - ty gave them griev'd and

And when, la - menting, they re - turn'd, And sought thy fa - vor, bread, And pour'd down wa - - ter from the rock. When through the do - sert they were led, From heav'n thy bounty mourn'd, And when, la - ment - ing, they re - turn'd, *Sym. Sra.* And sought thy fa - vor, griev'd and mourn'd, Thine hand of mercy



gave them bread, And pour'd down wa - ter from the rock, From heav'n thy bounty gave them bread, And pour'd down water from the rock,  
 set them free, And when, la - ment - ing, they re - turn'd, And sought thy favor, griev'd and mourn'd, Thine hand of mercy set them free.

*Pia.* *Cres.*

6 6 4 7 6 7 4 5 8 6 4 6 - 7 6 6 - 5 - 4 2 6 6 7 4

## PSALM LI. L. M.

Yet save a trembling sinner, Lord, Whose hope, still hov'ring round thy word, Would light on some sweet promise there, Some sure support against despair.

*Mod. Affet.*

T. S. 6 T. S. 6 7 6 6 6 6 4 6 5 4 7 6 6 6 4 6 7



## SECOND TREBLE.

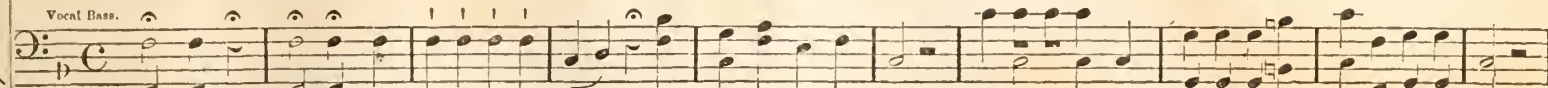


## AIR. Adagio. Mistoso.



Father, Father, how wide thy glory shines, How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.

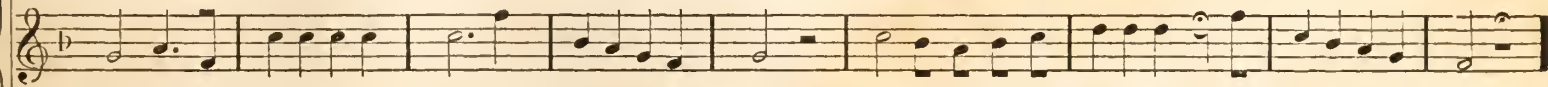
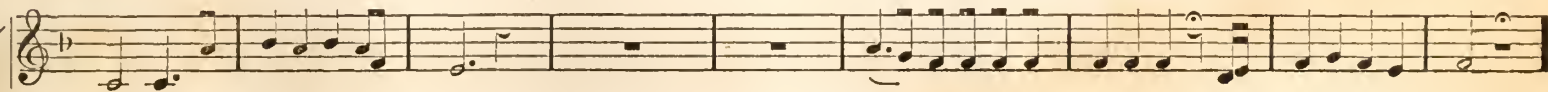
## Vocal Bass.



## Organ.

5 6 5 3 4 3 5 6 5 8 7 6 5 3 7 6 6 4 7 -5- 6 6 5 5 4 4

P



Those mighty orbs proclaim thy pow'r, Their motions speak thy skill; And on the wings of ev'ry hour We read thy patience still.



6 4 7 6 7 6 4 6 6 6 5 5 3 6 8 3 4 6 6 6 5 3

Andantino. Grazioso.

But when we view thy great design, To save ro-bellious worms, Whero vengeance and com-pas-sion join, In their di-vin-est forms:

6 5 6 5 T. S. 5 4 5 6 7 8 7 6 6 5 4 6 5 6-5-

Pia. Cres. For.

Here tho whole Dei-ty is known, Nor dares a creaturo guess, Which of the glories brightest shone, The justice or the grace.

4 5 6 5 6 7 6 5 4 5 4 2 5 6 5 6 7 6 5 0 8 7 6 5

2 3 4 3 4 3 2 3 4 3 4 3 4 3 4 3 4 3 6 5 4 3

*Siciliano. Andante.*

Now the full glories of the Lamb A - dorn the heav'nly plains: Bright seraphs learn Im - manuel's name, And try their choicest

6 4 2 5 3 5 6 4 2 5 3 4 6 6 T. S.

*For.* *For.*

strains. O may I bear some humble part, In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.

7 2 7 3 6 4 7 2 7 3 4 6 5 3 6 6 4 3

## DAUGHTER OF ZION. A RESPONSE.

1st Semi Chorus.

2d Semi Chorus.

1. Daughter of Zi - on, a - wake from thy sadness, A - wake, for thy foes shall op - press thee no more; Bright o'er thy

2. Strong were thy foes, but the arm that sub - du'd them And scatter'd their le - gions was might - er far; They fled like the

*Vivace. Staccato.*

3. Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the tim - brel should be; Shout, for the

7 6 5 6 7 6 7 5 8 7 6 4

Tutti Chor.

hills dawns the day-star of gladness, A - rise! for the night of thy sorrows is o'er.

chaff from the scourge that pur - su'd them, How vain were their steeds and their chariots of war. Daughter of Zion, a - wake from thy

*Tutti Chor.*

foe is destroy'd, that en - slav'd thee, Th' op - pressor is vanquish'd and Zion is free.

6 5 7 6 6 5 6 7 6 5 6 4 8 7 6 4





## ( CRUCIFIXION....CONTINUED. )

*F.*

groans, while nature shakes, And earth's strong pil - lars bend; The temple's veil in sunder

*Sym.*

*F. F.* *Fia.* *Soll. Mod. Ad lib.*

breaks, Tho solid mar - bles rend. 'Tis done! tho precious ransom's paid, Re-

*Sym.* *F. F.* *Fia.* *Soll. Mod. Ad lib.*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 3/8 time and D minor. The score is divided into two systems. The first system contains the first two staves of music, with lyrics 'groans, while nature shakes, And earth's strong pil - lars bend; The temple's veil in sunder'. The second system contains the next two staves, with lyrics 'breaks, Tho solid mar - bles rend. 'Tis done! tho precious ransom's paid, Re-'. The piano accompaniment is written in the right hand of the grand staff, with chords and arpeggios. The score includes various musical markings such as 'F.' (Forcello), 'F. F.' (Forcello Forte), 'Fia.' (Fia), 'Soll. Mod. Ad lib.' (Soll. Mod. Ad lib.), and 'Sym.' (Symphony). The lyrics are written below the vocal staves, and the piano accompaniment is written in the right hand of the grand staff.

THE END OF THE WORLD

A handwritten musical score on aged, yellowed paper. The score is organized into two systems, each containing three staves. The notation is in ink and includes various musical symbols such as notes, rests, and bar lines. The first system is on the upper half of the page, and the second system is on the lower half. The handwriting is somewhat faded and the paper shows signs of age, including discoloration and slight wear at the edges. The title 'THE END OF THE WORLD' is written at the top center, and the page number '10' is in the top right corner.

THE DYING CHRISTIAN.\*

SECOND TREBLE.

SECOND TREBLE.

AIR. Largo. Affet. *Pia. Expressivo.* Cres.

Vital spark of heav'nly flame, Quit, O quit this mortal frame! Trembling, hoping, ling'ring, flying, O, the pain, the bliss of dying!

*Pia.* Cres. Dim. *Pia.* Affettuoso. Pianissimo.

Cease, fond nature, cease thy strife, And let me languish in - to life. Hark! they whisper, an - gels say, Hark! they whisper, angels

\* Every thing in the composition of this tune is perfectly simple and common place : but, the general arrangement being such as readily to admit of the expressive enunciation\* of the words, we have furnished the tune with suitable directions for this purpose. For the performance of the shurred quavers in the fore part of the tune, see page 17 of the Rudiments. We have abridged the second strain, to prevent the absurd repetition of the words "Hark! they whisper," &c.



**P2**

Cres. Forte. Pia.

say, Sister spirit, come a - way, Sister spirit, come away. What is this absorbs me quite? Steals my senses, shuts my

Cres. Pia. Cres. Forte. Dim. Pia. For. Adagio. Pia. Pia. An.lante.

sight; Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death? The world re-

cedes, it dis - appears, Heav'n opens on my eyes, My ears with sounds so - raph - io ring. Lend, lend your wings, I mount, I fly! O

grave, where is thy victory? O grave, where is thy victory? O death, where is thy sting? O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings, I

mount, I fly! O grave, where is thy victory, thy victory? O grave, where is thy victory, thy victory? O death, where is thy sting? O death, where is thy sting?

*Cres.* *Forte.* *Dim.* *Fia.* *Forte.* *Fia.*

6 5 6 6 5 6 6 5 6 6 5 6

4 3

P3

Lend, lend your wings, I mount, I fly! O grave, where is thy vic - tory, thy vic - tory? O death, O death, where is the sting?

*Forte.* *Mod. Ad lib.*

6 5 6 6 5 6 6 5 6 6 5 6

4 3

Adagio. Sym.

While life pro - longs its pre - cious light, Mercy is found, and

Adagio. Affet.

DUO. Expressivo.



DUO. *Espressivo.*

While God in - vites how bless'd the day, How sweet the gos - pel's charm - ing sound, Come, sinners haste, O haste a -

*Pia.* *Cres.* **CHORUS.** *Pia.* *Cres.*

way, While yet a pard'ning God is found.

**CHORUS.** *Sym.*

6 #6 6 6 6 5 7  
4 3 4 3 4 #

6 #6 5 6 #6 5 6 6 5 7  
4 3 3 4 3 5 4 #

SOLO. TREBLE.

Be - hold, I bring you, Behold, I bring you glad tidings of great joy, glad tidings of great joy, which shall be to all peo - ple; for unto

Accompaniment.

- 5 - 6 6 5 6 7 3 6 6 5 6

4 4 3 4 6

- you, for un - to you, for un - to you is born this day in the ci - ty of David, a Saviour, a Saviour, who is

6 4 - 3 4 3 6 6 - 5 6 4 3 6 6 7 5 6 6

:S: Sym. Pia. Echo. Sym.

Christ the Lord; a Saviour, a Saviour, a Saviour who is Christ the Lord.

6 4 7 6 4 7

## BASS SOLO.

And suddenly there was with the angel a multitude of the heav'nly hosts prais - ing God, and saying,

F. 8, 3 4 1, 6 6, 3 2 1, 6 8

## CHORUS. ALTO.

Glory to God, Glory to God, Glory to God in the highest; Glory to God, Glory to God, Glory to

Vivace, Staccato. *Pla.* *For.*

-5-, 6, 7, 6 4, 5 3, 6, 7, -3, 6, 7, 6 5, 6 3, -5-

God in the high - - est; Glory to God, Glory to God, Glory to God, Glory to God in the high - - est, in the high - - est, in the high - - est, in the high - - est,

God in the high - - est; Glory to God, Glory to God, Glory to God, Glory to God in the high - - est; Glory to God, Glory to God in the highest; And on earth, peace, And on earth, peace, And on

high - - est; Glory to God, Glory to God in the highest; And on earth, peace, And on earth, peace, And on

*Pia. Dolce. Sosten.*

high - - est; Glory to God, Glory to God in the highest; And on earth, peace, And on earth, peace, And on

5 # 6 7 6 5 4 3 -5- 6 7 6 5 4 3 3



earth peace, And on earth peace, peace, peace, good will tow'rds men, good will tow'rds men.

*Ad libitum.*

6 5 4 3   7   6 5 4 3   6   6 4   7   5 5 7 4 3

p

## SOUTH STREET. L. M.

[ HAYDN. ]

Come, weary souls by sin dis-tress'd, Come and accept the promis'd rest; The Saviour's gracious call o-bey, And cast your gloomy cares a-way.

*Largo. Affet.*

7   5   6 5 4 3   5 #   # 7   7 5 #   -5-   6 5 4 3   6   6   6 7 4

**First System:**

Vocal: Come pilgrim, come away, Come pilgrim, come a - way, come a - way

Piano: Come, come a - way, Come pilgrim, come away, Come pilgrim, come a - way, come a - way, come a - way. Why shouldst thou be lingering

*Largo. P.P. [Swell.]* *Vivace. Mod. P.*

**Second System:**

Vocal: Come pilgrim, come a - way, Come pilgrim, come a - way, come a - way.

Piano: Come pilgrim, come a - way, Come pilgrim, come a - way, come a - way.

**Third System:**

Vocal: here? Why shouldst thou be lingering here? Come pilgrim, come a - way, Come pilgrim, come a - way, Come a - way.

Piano: here? Why shouldst thou be lingering here? Come pilgrim, come a - way, Come pilgrim, come a - way, Come a - way.

*P. Mod.* *[Fine.]* *For.*

**Fourth System:**

Vocal: I hear the voice of angels, I hear the voice of angels, They cr - - y Come a -

Piano: I hear the voice of angels, I hear the voice of angels, They cr - - y Come a -

*SOLO. (Pilgrim in reply.)*

**Fifth System:**

Vocal: [Bass.] Come pilgrim, come away, Come pilgrim, come away, Come away,

Piano: [Bass.] Come pilgrim, come away, Come pilgrim, come away, Come away,

*6 6 — 8 7* *1 —* *7 —* *7 —* *# —*

**THE BIRD SONG.**

**Soprano:** Fia. Come a - way, Como a - way, Come a - way, Come a - way, Fly, Fly to thy man - sions, Fly to thy mansions.

**Alto:** Fia. Come a - way, Como a - way, Come a - way, Come a - way, Fly, Fly to thy mansions, Fly to thy mansions.

**Tenor:** Fia. wa - - y, They cr - - y como a - - wa - - y, come a - way. Fly to thy mansions, Fly to thy mansions.

**Bass:** Fia. Come a - way, Como a - way, Come a - way, Come a - way. Fly to thy mansions, Fly to thy mansions.

[illegible]



*P. P.* *Cres.*

Come pilgrim, come a - way, Come pilgrim, come a - way, pilgrim come a - way,

Come pilgrim, come a - way, Come pilgrim, come a - way, pilgrim come a - way,

be at rest, Fain would I come and be at rest, begin to languish, to

(Bass.) Como pilgrim, come away, Come pilgrim, come away, pilgrim come a - way,

*P. P.* *Da Capo. :S:*

Come pilgrim, come a - way, Come pilgrim, come a - way, Come pilgrim, come a - way, come a - way, come a - way.

Come pilgrim, come a - way, Come pilgrim, come a - way, Come pilgrim, come a - way, come a - way, come a - way.

languish, how soon shall I take my flight, shall I take my flight!

Come pilgrim, come a - way, Come, &c. Come, &c. Come away.



Heav'n with tho echo shall ro - sound,

Grace, 'tis a charm - ing sound, Har - - monious to the ear; Heav'n with the echo shall ro - sound,

Heav'n with the

Heav'n with tho echo shall re - sound,

echo shall re - sound, Heav'n with the echo shall re - sound, And all tho earth shall hear, And all tho earth shall hear.

echo shall ro - sound,

6 8 7 6 7 4 5 6 5 4 3 6 5 4 3 6 5 4 3 6

6 8 7 6 8 7 6 8 7

## TRIO. SECOND TREBLE.

First system of the musical score. It features three staves: a vocal line (treble clef, 3/4 time), a piano accompaniment (treble clef, 3/4 time), and a swell organ part (bass clef, 3/4 time). The vocal line has lyrics: "I will a - rise and go to my Fa - - ther,". The piano part includes markings "AIR. Adagio. Pia. Expressivo.", "Sym.", and "Sym. Pia. Cres.". The swell organ part has a marking "Swell Organ." and a measure with a "6" and a "6-4 3" below it.

Second system of the musical score. It continues the three-staff format. The vocal line has lyrics: "and will say unto him, Fa - ther, Fa - - thor I have sinned, have sinned, I have sinned against heav'n and be - fore thee, and am no more". The piano part includes a marking "Express.". The swell organ part has various chordal markings below the staff, including "6 6 8 6 6 6 7 6 7" and "4 4 6 6 4 7", and a final measure with "Voice, 6 6".

\* The late Rev. Richard Cecil, of England.

( I WILL ARISE....CONTINUED. )

191

CHORUS.

Q3

I will a - - rise,

worthy to be called thy son.

worthy to be called thy son.

I will a - - rise,

I will a - - rise,

6 4 6 4

6

Inst.

and go to my Fa - - ther, my Fa - - ther,

and go to my Fa - - ther, my Fa - - ther,

and go to my Fa - - ther, my Fa - - ther,

3 1 1 0

6 5

Piaueslmo.

*Dolce. Affet.* O, blessed souls are they, Whose sins are cover'd o'er; Di - vine - ly blest, to whom the Lord Im - putes their

7 6 8 # 7 7 6 7 6 7 6 6 5 # 6 6 6  
2 4 5 3

guilt no more; *Pia.* Divinely blest, to whom the Lord Im - putes their guilt no more, Im - putes their guilt no more.

*Cres.*

6 7 7 6 6 5 6 6 7  
4 # 4 3 4 3 4 4



While I con - ceal'd my guilt, I felt the fest'ring wound, Till I confess'd my sins to

*Soli. Affect.* While I con - ceal'd my guilt, I felt the fest'ring wound, Till I confess'd my sins to

While I con - - ceal'd my guilt, I felt the fest'ring wound, Till I con - fess'd my sins to thee, And ready

#6 4 -#4 2 6 6 6 #6 5 5 7 6 6 4 3 -5-6

thee, And ready par - don found, con - - fess'd my sins to thee, And ready pardon found.

thee, And ready par - don found, con - fess'd my sins to thee, And ready par - don found.

par - don fou - - nd, Till I con - - fess'd my sins to thee, And ready par - don found.

# 8 7 6 # 6 # 6 6 6 5 6 5 # 7

4 #4 3 1 3 5

*Tutti.* *Pia.*

Our help deep dis - tress,

Let sin - ners learn to pray, Let saints keep near the throne ; Our help deep dis - tress,

*Inst.* Our help in time of Our help deep dis - tress,

5 6 7 7 6 5 - 7 6 5 4 3

*Voices.*

Is found in God a - - lone, Is found in God a - lone, In God a - - lone.

7 6 #6 6 4 6 8 #7 7 6 6 5 6 4 3 2 1

# COME YE DISCONSOLATE.

[ WEBB. ]

195

AIR.

Comc, yo dis - console, where'er ye languish, Como to tho mercy seat, fervently kneel; Here bring your wounded hearts, here tell your anguish,

Accompaniment.

CHORUS. TENOR.

AIR.

SECOND TREBLE.

Earth has no sorrows that Heav'n cannot heal. Here bring your wounded hearts, here tell your anguish, Earth has no sorrows that Heav'n cannot heal.

AIR.

[Accompanied as above.]

7 6 4 6 6 7

Joy of the comfortless, light of the straying,  
Hope, when all others die, fadeless and pure;  
Here speaks the Comforter in mercy saying  
Earth has no sorrow that Heav'n cannot cure.

Here see the Bread of Life; see waters flowing  
Forth from the throne of God, pure from above;  
Come to the feast of love, come, ever knowing  
Earth has no sorrows but Heav'n can remove.

Hear what the Lord from heav'n pro - claims, For all tho pious dead; Sweet is the sa - vor of their names, And soft their

*Mod. Sosteu. Affet.*

5 6 7 -5 6 5 6 4 5 3 5 7 7 - -5 6 6 5 5 6

*Pianis. Mod.*

sleeping bed. And soft their sleep - ing bed. They die in Je - sus and are blest; How kind their slumbers are, From suff'ring and from

*Pianis. Mod.*

6 4 5 6 7 6 4 3 5 6 6 6 6 6 6 5 4 3



sin re - leas'd, And freed from ev'ry snare, And freed, and freed from ev'ry snare. Far from this world of sin and  
For. Vivace.

6 6 5 5 6 4 6 6 5 6 6 6 6 5 7 5

4 3 4 2 4 3 4 3

strife, They're present with tho Lord; Tho labors of their mortal life, End in a large re - ward, End in a largo re - ward.

6 8 7 6 5 7 6 6 1 3 4 6 5 6 6 5 7 6 6 6 6

6 5 4 7 2 5 6 4 3 3 6 6 6 6

O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name. Praise the Lord with one con-

Mod. *Mestoso. Sosten.*

sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise pro - claim.

sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy, worthy praise pro - claim.

O be joyful in God all ye lands, O be joyful in God all ye lands, all ye lands, O be joyful in God all ye lands, O be joyful in God all ye lands, make his praise glorious, O be joyful in God all ye lands, in God all ye lands.

Allegro. Staccato. Forte. Sym. Sym. Pia. Organo.



lands, in God all ye lands, in God all ye lands, O be joyful in God all ye lands; Make his praise glo - - rious.

Forc. Dim. Cres.

lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands; Make his praise glo - - rious.

Voice.

6 - 3 3 3 6 - 5 - 6 - 4 - 5 3 6 6 5 6 5 3 6 6 4 5 5 4 3

### BLESSED ARE THE PEOPLE.

Blessed are the people that hear the joyful sound; Blessed are the people that hear the joyful sound; They shall walk, O Lord, they shall walk, O Lord, in the

Allegro. Moderato.

Soli. Tutti. Soli.

T. S. 6 7 5 7 6 4 6 4



light of thy countenance. Blessed are the people, Blessed are the people, Blessed are the people that hear the joyful sound, That hear the joyful sound. In thy

CHORUS.

R2

6 — 6 4 3 6 — 7 — T. S.

name shall they rejoice, In thy name shall they rejoice all the day. Blessed are the people that hear the joyful sound ;

ro - joi - - - - - co

Sym.

6 4 1 5 4 3 2 6 8 7

And in thy righteousness shall they be ex - - alted, and in thy righteousness shall they be ex - - alted. Blessed are tho

Voice.

Sym.

T. S.

5 3      6 4      6 4

Detailed description: This system contains the first two staves of music. The top staff is a single melodic line in G major (one sharp). The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are written below the piano staff. There are two 'Sym.' (Symphony) markings above the piano staff. The system ends with a repeat sign.

people, blessed are the people, blessed are the people that hear the joyful sound, That hear the joyful sound.

T. S.

7

Detailed description: This system contains the next two staves of music. The top staff continues the melody from the first system. The bottom staff continues the piano accompaniment. The lyrics are written below the piano staff. There is a 'T. S.' (Tutti Segno) marking above the piano staff. The system ends with a repeat sign.

# O LORD, WE TRUST IN THEE ALONE.

CHORUS FROM THE ORATORIO OF JOSEPH.

[ HANDEL. ]

263

Alto.

O Lord, we trust alone in thee, alone in thee, in thee a - lone, alone in thee we trust,

Adagio. Legato.

a - lone in thee, a - lone, alone in thee we trust,

Organ.

Voice.

4 2 6 5 6 4 5 3 8 7 alone, &c. 6 7 6

in thee, O Lord, in thee, O Lord O Lord, we trust a - lone in thee.

Sym.

6 6 6 6 6 6 5 4 3



Sal - vation, O the joyful sound, Sal - vation, O the joyful sound, 'Tis pleasure to our ears ;  
A sov'reign balm for ev'ry wound, A sov'reign balm for ev'ry wound, A cordial for our fears, A sov'reign balm for ev'ry wound, A cordial for our

*Larghetto, Staccato.*

6 5 6 4 2 4 6 7 T. S. 6 8 7 6 6 7

fears. A sov'reign balm for ev'ry wound, A sov'reign balm for ev'ry wound, A cordial for our fears. Buried in sorrows and in sins, At hell's dark

*Fa.* *Forte.* *Adagio, Sosten.*

6 5 1 3 D D 6 8 7 6 5 7 6 8 7 6 5 7 D 7 6 6 D 7





Allegro. Mod.

Sal - - va - tion, let the ech - o fly, Sal - - va - tion, let the echo fly The spacious earth a - round, While

The spacious earth a - - - ro - - -

6 5 6 4 2 4 6 7 T. S.

- - - und, While all the armies of the sky Conspire, conspire to raise the sound, Conspire to raise the sound.

all the armies of the sky,

all the armies of the sky, While all the armies of the sky, Conspire, conspire to raise the sound, to raise the sound.

Con - - - re,

6 1 6 6 5 6 5 1 3 6 3 6 5 4 3 6 3 5 6 5 6 4 7 5 3 5 6 5 6

# SOLO. THE LORD OUR GOD IS FULL OF MIGHT.

WORDS BY H. K. WHITE—MUSIC BY HAYDN.

207

AIR. Maestosa. (Tenor voice.)

(Arranged for this work from Gardiner's Melodias.)





A - gain the day re - turns of ho - ly rest Which, when he made the world, Je - ho - vah blest; When like his  
 Let us devote this con - se - crat - ed day To learn his will, and all we learn o - - bey; So shall he  
*Allegro. Mod. Staccato.* *Fia.*

7 5 6 6 5 6 4 6 6 4 3 9 3 6 4 5 3 5

own, he bade our labors cease, And all be pi - o - ty and all be peace. Father of heav'n in  
 hear when fer - vent - ly we raise Our sup - pli - cations and our songs of praise. *Sosten.*

5 - 4 7 8 7 6 4 6 6 6 7 6 7 5 6



whom our hopes con - fide, Whose pow'r de - fends us, and whose precepts guide; In life our Guardian, and in death our

6 5 6 4 5 4 3 6 4 2 6 4

Friend; Glory su - preme, glory su - - preme, glory su - preme be thine till time shall end.

6 D 7 6 D 5 9 8 7 6 5 5 4 8 7

(On the first embarkation of Missionaries for the Sandwich Islands, in 1822.)

Wake! Isles of the South! your re - demption is near! No longer re - pose in the borders of gloom! The strength of his chosen in  
 The billows that girt you, the wild waves that roar, The zephyrs that play when the ocean storms cease, shall waft the rich freight to your

*Staccato.*

*T. S.*

love will ap - pear, And light shall a - rise in the vergo of the tomb. On the islands that sit in the regions of  
 desolate shore, Shall waft the glad tidings of par - don and peace. *Fia.*

night, (The land of des - pair, to o - blivion a prey,) The morning will open with healing and light; The glad star of Bethlehem will brighten to

5— 4 3    6— 4 3    6—    6— T. S.    5— 3    6    7    7    5    6 5    6—

day, The glad star of Bethlehem will brighten to day, The glad star of Bethlehem will brighten to day, will brighten to day, will brighten to day.

6    6    6    6    6    6    6 5    4 3    3    3    6    4 3    5    3    3    6    1    7    5

The altar and idol, in dust overthrown;  
The incense forbade that was hallow'd with blood;  
The Priest of Molchisidee there shall atone,  
And the shines of Atoot be sacred to God.

The heathen will hasten to welcome the time,  
The day-spring, the prophet in vision once saw;  
When the beams of Messiah will lumine each clime,  
And the isles of the ocean shall wait for his law.

And thou, OROOKIAN! now sainted above,  
Wilt rejoice as the heralds their mission disclose;  
And thy prayer be heard, that the land thou didst love,  
May blossom as Sharon, and bud as the rose.



## CHORUS.

Lord of all pow'r and might, Lord of all pow'r and night, Thou that art the Author, thou that art the Author,

*Andante. Sosten.* *Pia. Staccato.*

*Swell Organ.* 4 3 8 7 9 8 6 6 5 7 5 8 7 5 6 7 3

Thou that art the Giv - er of all good things, Graft in our hearts the love of thy name, the love of thy name: In-

*Cres.* *CHORUS. Sosten.* *DUO.* *CHORUS.* *Pia.*

*Voice.*

6 5 6 5 6 6 6 4 3



52

crease in us true re - - ligion. *Forte.* Lord of all pow'r and night, *Forte.* nourish us in all goodness. *Forte.* Lord of all pow'r and

6 6 6 6 7 3 4 3 8 7 3 5#6 8 7 6 5 6 5 4# 8 7 6 6 7 5

night, *And DUO.* of thy great mercy, and of thy great mercy, *CHORUS.* keep us, keep us, *Forte, Staccato.* keep us in the *Pia. Sollen.* same thro' Jesus

3 8 7 6 5 6 5 4 3 8 7 6 5 1 7 7 6 6 6#6 8 7 6 4 6

Christ our Lord, thro' Je - sus Christ our Lord. A - - men. A - - - men.

Fortis.

5 6 5 6 7 6 5 6 5 4 3 6 6 5 7 7 5 7

8 4 3 4 3 2 4 3 1 2 5 4 8

### PLATTSBURGH. EIGHTS AND SEVENS.

Mighty God, while angels bless thee, May an infant learn thy name, Lord of men as well as angels, Thou art ev'ry creature's theme, Thou art ev'ry creature's theme.

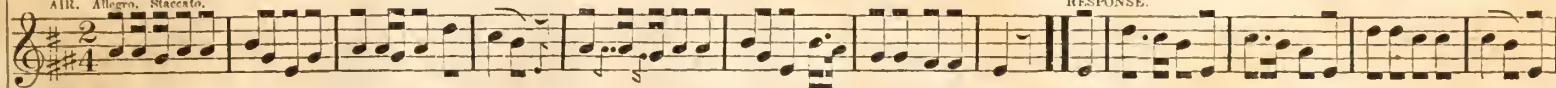
5 6 7 6 6 6 6 5 4 6 6-6 8 7 6 7 8 0 6 5

2 1 2 4 3 2 3-4 7 6 7 8 4 3

TRIO, TENOR.



AIR. Allegro. Staccato.

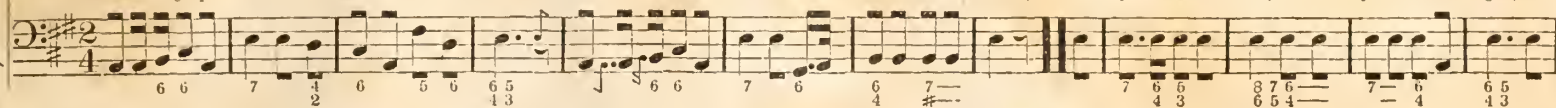


RESPONSE.

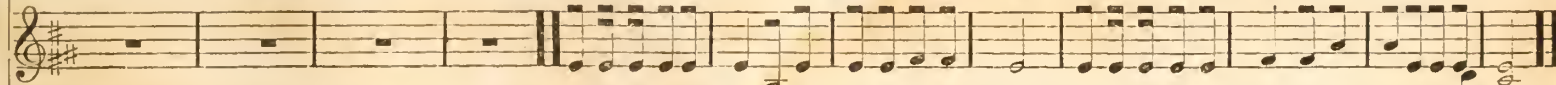


[ See last verse. ] Thy light, thy love, thy favor, &c.

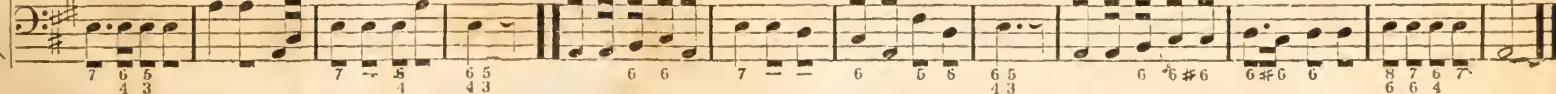
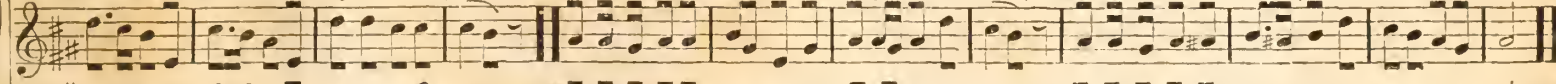
Now be the gospel banner In ev'ry land unfurld,  
And be the shout hosanna, Re - ccho'd thro' the world; Till ev'ry isle and nation, Till ev'ry tribe and tongue, Re-



CHORUS for each stanza.



ceive the great salvation, And join the happy throng. Now be the gospel banner, In ev'ry land un-furl'd, And be the shout Ho - sanna, Re-echo'd thro' the world.



2 What though th' embattled legions  
Of earth and hell combine?  
His arm throughout their regions  
Shall soon in terror shine.

Gird on thy sword victorious,  
Immanuel, Prince of peace,  
Thy triumph shall be glorious,  
Ere yet the battle cease.

3 Yes, thou shalt reign for ever,  
O Jesus, King of kings,  
Thy light, thy love, thy favor,  
Each ransom'd captive sing.

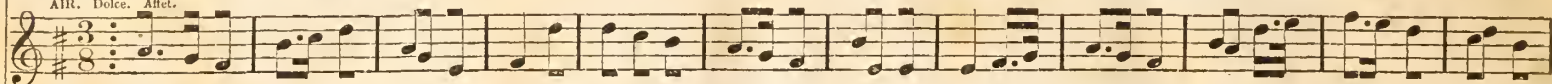
The isles for Thee are waiting,  
The deserts learn thy praise,  
The hills and vallies greeting,  
The song responsive raise.



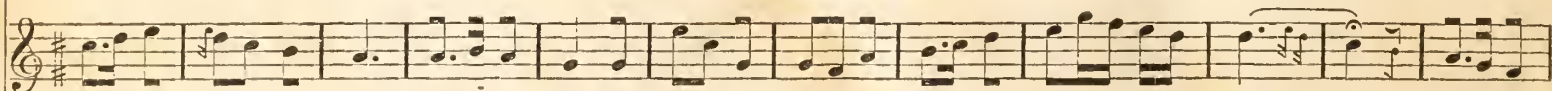
## SECOND TREBLE.



## AIR. Dolce. Affet.



Father of mercies, in thy word What endless, what endless glory shines; For ever be thy name a - dor'd, For  
Here the Re - deemer's welcorno voice Spreads heav'nly, spreads heav'nly peace a - round, And life and ev - er - last - ing joys At -



these ce - - les - tial lines. Here may the wretched sons of want, Ex - haustless riches find;  
tend the bliss - ful zound. O may these heav'nly pa - ges be My ev - er dear de - - light; And Riches a - still new





bove what earth can grant, And lasting as the mind.  
 beauties may I see, And still in - creas - ing light. Di - vine In - structer, gracious Lord, be thou for ever

3 4 1 6 6 7 - 5 - 3 3 3 8 7 6 6 4 6 5 5 4 3 - 5 -

4 3 3 2

near; Teach me to love thy sa - cred word, And view my Saviour there, And view my Saviour there.

6 4 5 3 6 6 3 4 6 6 7 - 5 - 8 7 6 6 4 6 6 6 6 6 4 3

## LIFT UP YOUR HEADS.

[ SEE CHORAL HARMONY. ]

Lift up your heads O ye gates, And be ye lifted up ye ever - last - ing doors, ye ev - er - last - ing

Lift up your heads O ye gates, And be ye lift - ed up ye ever - last - ing doors,

Lift up your heads O ye gates, And be ye lifted be ye up lift - ye ever - last - ing doors, ever - last - ye ever - last - ing

Lift up your heads O ye gates, And be ye lift - ed up ye ever - last - ing doors, ye

T. S. 3 4 2 6 3 3 3 -5- 3 4 2 6 3 3 3 -5- SOLO.

doors, and the King, the King of glory shall come in, shall come in, shall come in.

and the King, the King of glory shall come in, the King of glory shall come in, shall come in.

doors, and the King, the King of glory shall come in, the King of glory shall come in, shall come in.

ev - er - last - ing doors, and the King of glory, &c.

6 6 -5- 4 2 6 5 4 3 6 4 4 6 6 4 5 4 8 7 4 3 T. S.

King of glo - - - ry?

The Lord! strong and mighty! mighty in battle!

[CHORUS.] Lift up your

heads, O ye gates, even lift them up ye ev - erlasting doors. [SOLO.] [CHORUS.] The Lord of

Who is the King of glo - - ry?

6 4 2 6 6 6 4 3 5 3 3 3 6 6 4 3 3 1 5 6 4 2 3 4

Voice in reply.

T.B.



hosts, the Lord of hosts! He is the King of glo - ry. The Lord of hosts, He is the King,

He is the King of glo - ry, He is the King of glo - ry, of glo - ry. A - - men. A - men.



TENOR.



AIR. Siciliana. Mod. Piano. Dolce.



Come hither, all ye weary souls, Ye heavy laden sinners, come: I'll give you rest from all your toils, And raise you to my heav'nly home.

6  
45  
3

6

9

6

7

6

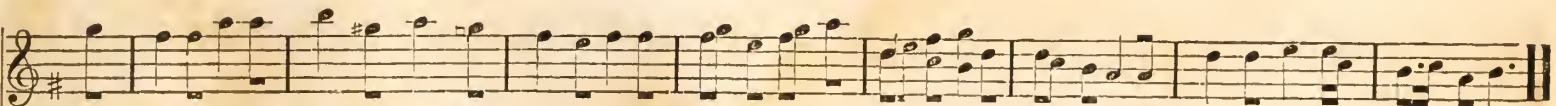
#6

6  
45  
3

6

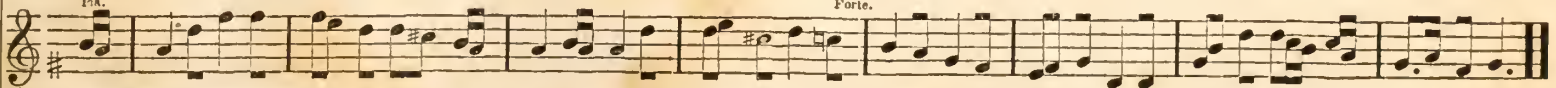
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8

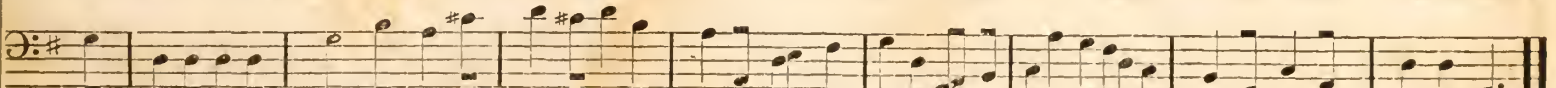
6  
47  
5  
3

Pia.

Forte.



They shall find rest that learn of me; I'm of a meek and low-ly mind; But passion rages like the sea, And pride is restless as the wind.



7

6

#6

4

#3

7

6

7

6

5

6

7

6

5

#

7

6

9

6

6

4

2

6

9

8

6

7

5

7

1

6

3

## THE SANCTUS.

[ BIRD. ]

CHORUS.

*Pia.*

*For.*

good will, &c.

Glory be to God on high, and on earth, and on earth peace, good will tow'rd men.

*tr*

*Pia.*

*For.*

*Sym.*

*tr*

$\sharp 6 \begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$   $5 \begin{smallmatrix} 3 \end{smallmatrix}$   $6 \begin{smallmatrix} 6 \ 5 \\ 4 \ \sharp \end{smallmatrix}$   $5 \ 7 \begin{smallmatrix} 3 \end{smallmatrix}$   $6 \ 5 \begin{smallmatrix} 4 \ 3 \end{smallmatrix}$   $\sharp 6 \begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$   $5 \begin{smallmatrix} 3 \end{smallmatrix}$

DUO, *Expressivo.*

We praise thee, *Sym. 8va.* - - - - - wo bless thee, *Sym. 8va.* - - - - - wo worship thee, we glori - fy thee - - - - -

*Inst.*

$8 \ 7 \ 6 \begin{smallmatrix} 5 \ 4 \end{smallmatrix}$   $5 \begin{smallmatrix} 3 \end{smallmatrix}$   $5 \ 6 \begin{smallmatrix} 6 \ 5 \\ 4 \ \sharp \end{smallmatrix}$

( THE SANCTUS....CONTINUED. )

[illegible]

rd God,

Lord God, heav'n - ly King, God the Fath - er Al - nigh - ty, God the Fath - er Al - nigh - ty.

Figured Bass: 5 3, 7 6, 6 5 4 #, 6 3 3, 5 6 3 4, 6 3, 7 5 3, 6 6 5 4 3, 5 6 4 3, 5 6 5 3, 7 6 3, 6 6 5 7 4 3

## O, HOW SECURE AND BLEST ARE THEY.

[ MOZART.

SOLO. BASS.

ALTO.

O, how se - cure and blest are they Who feel the joy of pardon'd sin; As calm as summer evenings

Accompaniment.

CHORUS. *Pia.*

be, Their minds have heav'n and peace with - in, Their minds have heav'n and peace with - in, Their minds have heav'n and peace with - in.

FIRST AND SECOND TREBLE.

Voice.



SOLO. Soprano.

ALTO.



Introduction for Piano. The piece is in B-flat major, 3/4 time, marked *Larghetto*. It begins with a single sixteenth note in the right hand, followed by a series of chords and moving lines in both hands. The right hand features a trill (tr) on the final note of the first phrase. The left hand provides a steady accompaniment with eighth and sixteenth notes.

SEMI CHORUS.  
 CO-ENTER.  
 When I sur - vey the wond'rous cross, On which the Prince of glo - ry died, My rich - est gain I

*Dolce. Affet.*

The chorus is in B-flat major, 3/4 time, marked *Dolce. Affet.*. It features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part includes figured bass notation at the bottom of the staff.

Figured Bass: 5 6 6 5 6 6 5 6 6 6 5 7 6 6 6 5 6 6 4 6 6 6 5 6 6 4 6 6 7

**T3**

count but loss, And pour con - tempt on all my pride, And pour con - tempt on all my pride. *Sym.*

For - bid it Lord that I should boast, Save in tho cross of Christ my *Fortis.*

*Cres.* *For.* *Sym.*

Figured bass notation (bottom staff):

6 6 5 6 7 3 4 5 6 7 8 6 5 6 6 6 6 5 7 3 3 3 3 3 6 6 6 6 4 3

Figured bass notation (bottom staff):

4 5 6 6 6 5 7 6 5 5 6 6 6 6 7



God, All the vain things that charm me most, I sacrifice them to his blood, All the vain

things that charm me most, I sacrifice them to his blood, Sym. Fia. Fortis. 4r.



TRIO. ALTO.

AIR. Largo. Affet.

See! from his head, his hands, his feet, Sorrow and love flow mingled down; Did

e'er such love and sor - row meet, Or thorns com - pose so rich a crown! Did e'er such love and sorrow

*Fia.*

*Sym.*

*Cres.*

5 4 3 6 5 8 6 5 5 6 7 6 5 4 3 6 6

2 4 3 6 4 3 6 6

7 5 6 6 5 3 6 1 2 6

This time, simple as it appears, requires much skill and pathos. Emphasis, momentary pauses, &c. are to be introduced at the discretion of the performer, under the impulse of strong emotion,

musical score for the first system of "When I Survey". It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a series of eighth notes. The lyrics "meet, Or thorns com - - pose so rich a crown!" are written below the vocal line. The system ends with a double bar line.

meet, Or thorns com - - pose so rich a crown!

musical score for the second system of "When I Survey". It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a series of eighth notes. The lyrics "Were the whole realm of na - ture mine, That were an off'ring far too small; Love so a - - maz - ing" are written below the vocal line. The system ends with a double bar line.

CHORUS.

COUNTER.

Were the whole realm of na - ture mine, That were an off'ring far too small; Love so a - - maz - ing

Vivace. Forte.

Fla. Cres.

Fin. Cres.

*Forte.*

so di - - vine, De - - mands my soul, my life, my all. Love, so a - - maz - ing, so di-

*Pianiss.* *Forte.* *DUO. Pia.* *Just.*

4 7 6 4 3 6 4 4 2 5 6 7 3 4 2

*CHORUS.* *Cres.* *Fort.* *Adagio. Ad lib.*

vine, De - mands my soul, my life, my all, De - mands my soul, my life, my all.

*CHORUS.* *Cres.* *Fort.* *Adagio. Ad lib.*

*Voico*

5 5 6 5 6 6 1 3 2 3 6 6 5 7 3



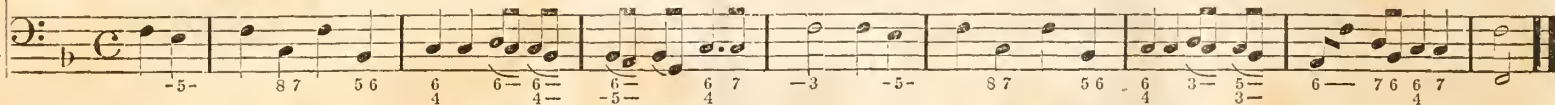
TRIO. TENOR.



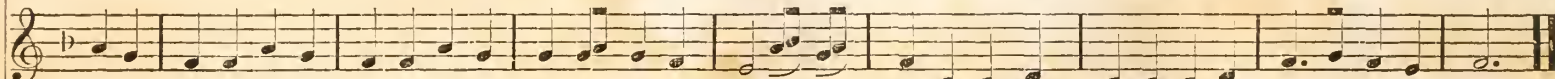
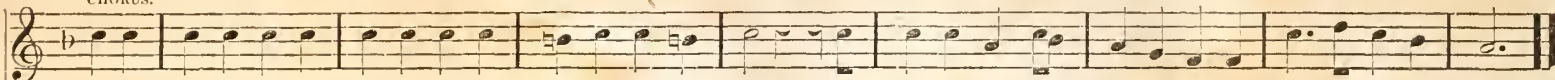
AIR. Adagio. Affet.



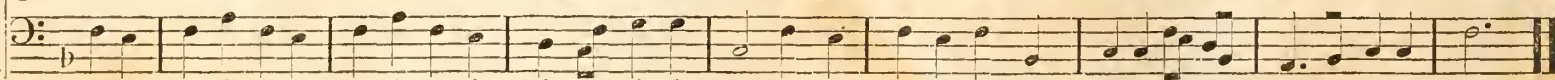
Gently, Lord, O gently lead us, Thro' this lonely vale of tears, Thro' the changes thou'st decreed us, Till our last great change appears.



CHORUS.



O re - fresh us with thy blessing, O refresh us with thy grace; Thro' thy mercies never ceasing, Fit us for thy dwelling place.



*Trio.* When temptation's darts assail us,  
When in devious paths we stray,  
Let thy goodness never fail us,  
Lead us in thy perfect way.

*Chorus.* O refresh us, &c.

*Trio.* In the hour of pain and anguish,  
In the hour when death draws near,  
Suffer not our hearts to languish,  
Suffer not our souls to fear.

*Chorus.* O refresh us, &c.

*Trio.* When this mortal life is ended,  
Bid us in thine arms to rest,  
Till, by angel bands attended,  
We awake among the blest.

*Chorus.* Then, O crown us with thy blessing,  
Thro' the triumphs of thy grace,  
'Then shall praises never ceasing,  
Echo thro' thy dwelling place.



Last line varied.

Is this the kind re - turn, Are these the thanks we owe ; Thus to a - buse e - ternal love, Whence all our blessings flow ?

6 6 6 8 7 6 6 # 5 6 8 7 6 # 6 6 6 8 7 6 6 6 5 4 3

\* See ninth edition of the Boston Handel and Haydn Collection.

UPTON.

[ DR. ARNOLD. ]

SECOND TREBLE.

On Jewish altars, &c. Could give, &c.

AIR. Allegro. Mod. Staccato.

Not all the blood, Not all the blood of beasts On Jewish altars, On Jewish altars slain, Could give the guilty conscience peace, Or Not all, Not all the blood of beasts On Jewish altars, Jewish altars slain, Could give the guilty conscience peace, Or

Voice and Inst.

6 1 2 6 6 4 3 6 3 D 3 6 6 4 3 6 5 6 6 6 5 5 6 6

Or wash a - - way the stain.

wash, Or wash a - - way the stain. But Christ, But Christ, the heav'n - - ly Lamb, Takes all our sins, our Takes

But Christ, the heav'nly Lamb, Takes

Second Time. Inst. Voice. Inst.

6 6 6 5-6- 3 9 8 6 5 4 First Time. 6 4 7 5 -5- 6 4 5 3

A sacri - fice of nobler name, And rich - er blood than they.

sins a - way. A sac - ri - fice of no - bler name, And rich - er, richer blood than they. all our sins a - way. Of nobler

First Time. Inst.

6 5 3 3 6 5 3 7 6 6 5 6 9 8 6 5 4 3

*Andante.* *SOLO. Affet.*

My faith would lay its hand On that dear head of thine, While, like a pen - i - tent I

*Accompaniment.*

6 6 6 6 6 6 7 3 6 4 6 - 6 6

*Sym.* *tr*

stand, And there confess my sin. My soul looks back to see The burdens thou didst bear When

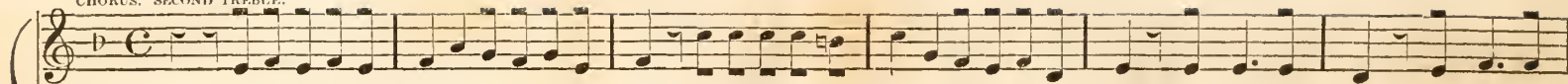
6 6 6 6 6 4 3 4 # 5 6 5 6 5 6

*tr*

hang - ing on th' ac - - cursed tree, And hopes, And hopes her guilt was there.

7 6 4 3 6 6 - 6 4 6 6 6 6 5 3

## CHORUS, SECOND TREBLE.

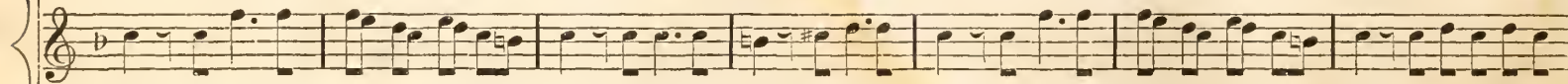
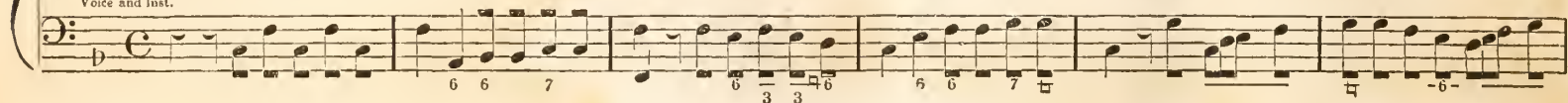


## Vivace.

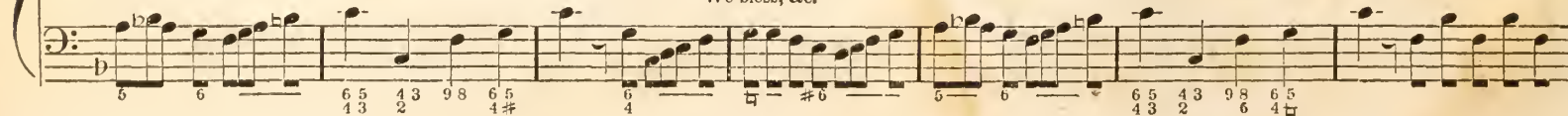


Believing, we re - joice to see the curse remove ; Believing, we re - joice to see the curse remove ; We bless the Lamb with cheerful  
We bless, we bless the Lamb, &c.

## Voice and Inst.

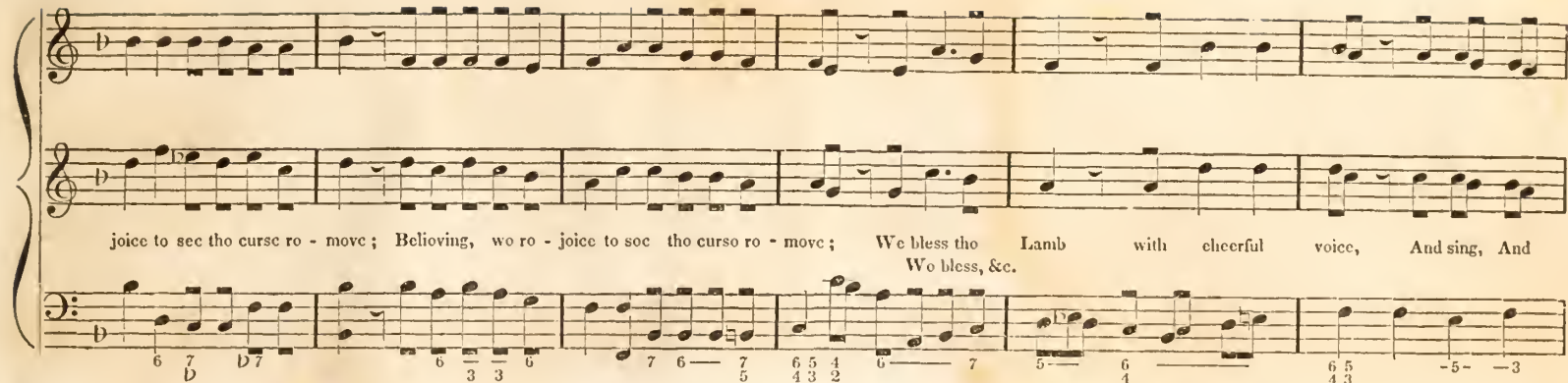


voice, And sing, And sing his bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. Believing, we re-  
We bless, &c.



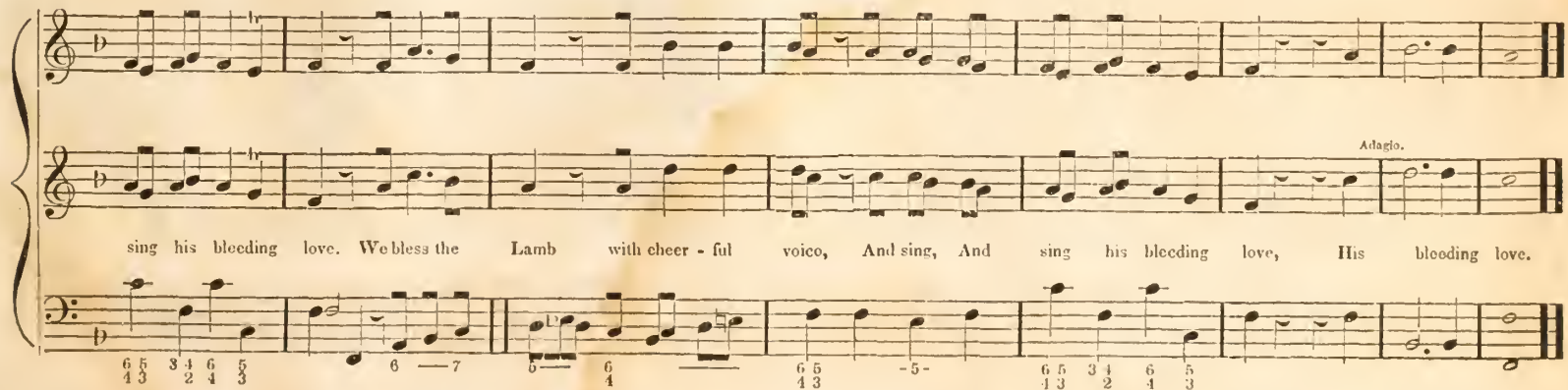


U2



joice to see the curse re - move ; Believing, we re - joice to see the curse re - move ; We bless the Lamb with cheerful voice, And sing, And We bless, &c.

6 7 D D7 6 3 3 6 7 6 7 5 6 5 4 4 3 2 6 7 5 6 4 6 5 4 3 -5 -3



Adagio.

sing his bleeding love. We bless the Lamb with cheer - ful voice, And sing, And sing his bleeding love, His bleeding love.

6 5 3 4 6 5 6 7 6 4 6 5 4 3 -5 - 6 5 3 4 6 5 4 3

O praise God in his ho - li - - ness, Praise him in the fir - ma - ment of his pow'r;

Praise him for his noble acts, Praise him for his noble acts, Praise him ac - - cord - ing to his ex - cel - lent greatness.

Inst. Voice.

Figured Bass: 6 1/3 6 5 7 7 4/2 6 6 4/3 6 5 6 7 5

U3

Praise him in the sound of the trum - pet, of the trumpet, Praise him up - on the lute, up - on the

T. S. 6 6

lute and harp; Praise him in the cymbals, in the cymbals and dances; Praise him on

T. S. 6 4 4 5 7 # 2

strings, on strings and pipes, Let ev'ry thing that hath breath, Let ev'ry thing that hath

7 —

Let ev'ry thing that hath breath, &c.

breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord, Praise the Lord, Praise the Lord.

breath, Let ev'ry thing that hath breath, &c.

6 4 3 6 4 3 6 6 5 4 3 6 6 6 5 3



# HOW BEAUTIFUL. AN ANTHEM.

[ H. ]

241

TRIO. SECOND TREBLE.

How beautiful, How beautiful are the feet, How beautiful are the feet, How beautiful, How beautiful are the feet, of him that publisheth, that publisheth sal - va - tion.

How beautiful are the feet of him that publisheth, that publisheth salvation.

How beautiful, &c. of him, &c.

How beautiful are the feet, How beautiful are the feet of him, of him that pub - lish - eth sal - va - tion.

publisheth salvation. How beautiful, &c. of him, &c.

6 6 Inst. 6 5 4 3 6 6 6 6 6 5 4 3 7 6 6 - 5 - #6

6 6 Inst. 6 5 4 3 6 6 6 6 6 5 4 3 6 6 #6 6 3 5 #

This Anthem was originally intended to be sung at ordinations, immediately after sermon: and the words consist of select passages of Scripture arranged in a corresponding didactic form. The commencing words may be supposed to have sufficient reference to the sermon, which usually relates to the office of a clergyman. The second, third, and fourth strains, embrace a sketch of the character, sufferings, death, and resurrection of the Redeemer, who is the great object set forth in the message of salvation. Then follows the psalmist's prophetic sketch of the Redeemer's triumphant entrance into heaven. In this part of the anthem, the composer has availed himself of the translation of Bishop Horne. A semi-chorus of attending angels are supposed to demand admittance into heaven, when a single voice from within inquires, "Who is he," (thus called) "the King of Glory?" A voice from without answers the question; and the parties which carry on this dialogue should therefore be placed at some distance from each other. The semi-chorus once more demand admittance; and a single voice from within inquires as before; when the whole host of attending angels, as if impatient of delay, reply in full chorus, "Jehovah of hosts! he, he is the King of Glory." As this finishes the Dialogue, the mind naturally reverts back to the office of publishing salvation, when an additional motive to "cry aloud," to "spare not," &c. is derived from the preceding representation. This piece may be performed on other occasions; but its dramatic character should always be in some measure preserved.

## (HOW BEAUTIFUL....CONTINUED.)

CHORUS. TENOR.

For.

As for our Re - deemer, As for our Re - deemer, the Lord of hosts is his name; The Ho - ly One of Is - ra - - el.

Pia. For.

Lust. Voice.

Cres. For.

Surely, He hath borne our griefs, And carried our sorrows, He died for us. Being ris'n from the dead, He dieth no more.

Largo. Affet. Pia. Express. Cres. For.

## SEMI CHORUS. SECOND TREBLE.

O ye gates, lift up your heads, O ye gates, lift up your heads, And be ye lifted up, ye ev - er -

*Spirituoso.*

O ye gates, lift up your heads, O ye gates, lift up your heads, ye ev - er - lasting

*Voice.*

*Inst.* T. S. 6 7 6 4 5 6 7 5 3 T. S. 6 5 4 #

doors, and let the King of Glo - ry en - ter. Who is he? Who is he? Who is the King of Glo - ry? The

*Single voice.*

*Accompaniment.*

doors, &c.

*Inst.* #6 6 6 4 6 4 7 # 6



SEMI CHORUS. SECOND TREBLE.

Lord, strong and mighty, The Lord, mighty in battle! O ye gates, lift up your heads, O ye gates, lift up your

Voice.

6 4 6 6 6 6 6 7 5 3

Single voice.

heads, And be ye lifted up, Ye ev - er - lasting doors. Who is he? Who is ho? Who is the King of Glo - ry?

F. Accompaniment.

T. u. 6 5 7 4 25 last





Cry aloud, spare not, lift up thy voice like a trumpet,  
 Cry aloud, spare not, lift up thy voice. Show my people their transgressions. Show my people their transgressions. Wo, wo, to the wicked,  
 beau - tiful, cry a - - loud, cry Cry aloud, publisheth, cry a - - loud, cry aloud,

6 # 6 7 6 6 — 6 # 6 6 # 6 5 3 6 — 6 — 6 6 4 3 7 7 # 4 — 6 - 6 - 4

Allegro. him, with him, &c. Bis. Adagio. ad lib.  
 Say unto the righteous, it shall be well with him, be well with him, it shall be well with him, it shall be well with him, it shall be well with him.  
 Allegro. Bis. Adagio. ad lib.

1 2 6 6 6 6 6 4 2 — 6 6 4 7 6 5 6 5 7 6 — 3 — 6 4 5 3 6 4 5 3

# VESPER HYMN.\*

[ RUSSIAN AIR.† ]

247

SOLO, Allegro. Mod.

Hark! the vesper hymn is stealing O'er the waters, soft and clear;

TRNOR. Soli. Cres. Tutti F. Soli Pianiss.

Ju - bi - la - te, A - men, A - men. [Tutti F.] Ju - bi - la - te, A - men, Amen.

ALTO. Soli. Cres. Tutti F. Soli Pianiss.

Nearer yet, and nearer pealing, Now it bursts upon the ear. Jubilate, Jubilate, Jubilate, Amen. Farther now, now farther stealing, Soft it fades upon the ear.

VOICE. Soli. Cres. Tutti F. Soli Pianiss.

Ju - bi - la - to, A - men, Amen. Ju - bi - la - te, A - men, Amen.

2 Now, like moonlight waves retreating To the shore, it dies along; Now, like angry surges meeting, Breaks the mingled tide of song. Hush! again, like waves retreating To the shore, it dies along.

\* This piece seems to have been designed as a specimen of descriptive imitation. A single voice first announces the Vesper (or evening) Hymn as "stealing" on the ear from a distance "o'er the waters," whence one readily imagines that the sounds will be constantly varying in loudness or softness, and in their apparent distance from the place of the listener. The composer has chosen this circumstance as an object for illustration; and as the single voice continues its descriptive details, it is accompanied by the vesper's "Jubilate," in a variety of loud, soft, increasing and diminishing tones, which, however simple they appear on paper, are full of meaning and effect when properly executed.

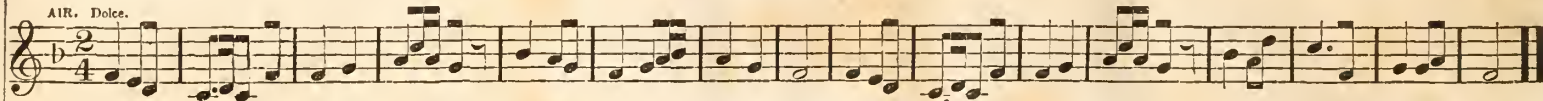
† Last strain by Sir J. Stophenson.



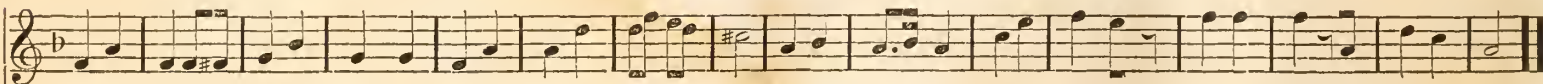
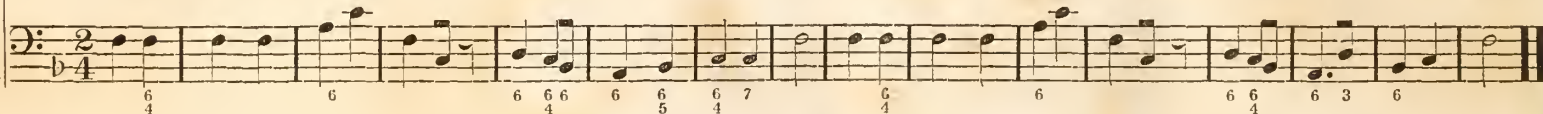
TRNOR.



AIR. Dolce.



Come, thou fount of ev'ry blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, Call for songs of loudest praise.



Pa.

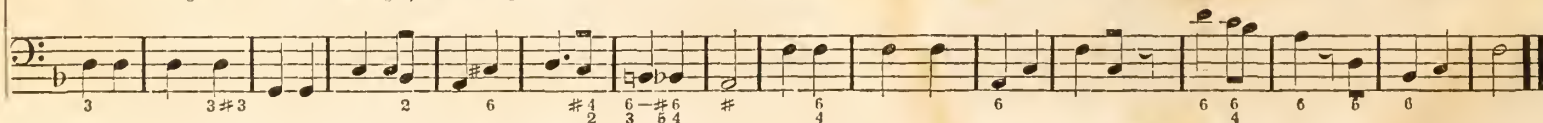
Cres.

For.

Dim.



Jesus sought me when a stranger, Wand'ring from the fold of God; He, to save my soul from danger, Inter - pos'd with precious blood.





CHORUS.

W2

Jesus shall reign wher e'er tho sun Does his suc - cessive journeys run ; His kingdom stretch from shore to shore, Till

moons shall wax and wano no more. Jo - sus shall reign wher'er the sun Does his suc - cessive journeys run ;

Does his, &c. His

\* The few difficulties in execution which occur in this piece, may be easily overcome. In the first and last choruses, at the A♭ in the Bass, accompanied by F♯ in the Treble, the pitch is given by the instruments in the preceding note. As for the last Trio, at the words "Whero he reveals," three voices may be found in any well tutored choir that can do it tolerable justice, especially when accompanied with instruments.

His kingdom stretch from shore to shore, Till moons shall wax and wane no more. Till moons shall wax, shall wax and wane no

kingdom stretch from shore to shore, Till moons shall wax and wane no more

His kingdom, &c.

more. Till moons shall wax and wane no more. Till moons shall wax and wane no more. Till moons shall wax and wane no more.

8 6 6 5 6 7 6 5 6 5 7 b5  
# 3 -5- # 3 3 3 4 3 4 3

F. P. F. P. F. P. F. P. F.

6 5 5 6 7 4 6 6 6 5 7  
4 3 3 4 2 4 6 4 4 3

SOLO. Affettuoso.

For him shall endless pray'r be made, And praises throng to crown his head; His name like sweet perfume shall

Accom. 6 5 4 3 4 3 6 5 4 3 6 5 4 3 7 7 3 2 6 7

Cres. Sym. Fla. Cres.

rise with ev'ry morning sacri-fice.

4 3 9 8 DUO. 1st and 2d Trebles.

6 — 6 6 6 6 4 7

Sym.

People and realms of ev'ry tongue, Dwell on his name with sweetest song, with sweetest Dwell so on his

Accom. 6 7 6 4 5 7 3 6 7 6 4 3

name with sweetest song, And in-fant voi-ces shall pro-claim, Their ear-ly honors to his name.

CHILDREN.

6 5 7 6 5 3 2 4 3 5 4 6 6 5 4 3 2 1



## CHORUS.

*Pia. Affet. Soll.*

Blessings a - bound where'er he reigns; The prisoner leaps to loose his chains, The weary find e - ter - nal rest, And

*Allegro. Con Spirito.* *Pia. Affet. Soli.*

6 4 3      8 7 6 5      6 5 4 3      6 5 4 3      Inst. D7      5 3      #6      6 4      Inst.

*Tutti. For.*

all the sons of want are blest, And all the sons of want are blest, And all the sons of want are blest.

*Tutti. For. Con Spirito.*

5 4 3      8 7 6 5      6 5 4 3      6 4 3      5 7



TRIO. TENOR.

AIR. Sosten. Affet.

Where he re - - - veals his gracious pow'r, Death and the curse are known no

Where he re - - - veals his gracious pow'r, Death and the curse - - - are known no

Are known no

3 3 #2 4 5 6 -7- #6

X

more. In him the tribes of Ad - - am boast More bless - ings than their fa - - ther lost.

more. In him the tribes of Ad - - am boast More bless - ings than their fa - - ther lost.

# 7 8 7 6 6 3 2 7 -# - 3 4 5 7 8 7 6 5 1#

## CHORUS.

Let ev'ry creature rise, and bring Pe - cular honors to their King; Angels descend in songs a - gain, And earth re - peat the

*Vivace. Con Spirito.*

6 4 3    8 7 6 5 4 3    6    -5-    5    6 7    6 4 3    8 7 6 4 2    6    5 3    6    6    6 5

loud A - men. Let ev'ry creature rise, and bring Pe - cular hon - ors to their King; Angels de - scend With

An - gels, &c.

6 4 3 7    4 2    6 - #6    D 5 3    4 2    6 6 4    5 6 5    8 # 3 - 5

with songs a - gain, And earth re - peat the loud A - men. And earth re - peat the loud A - - men, the

And earth, &c.

loud A - men, A - men, A - men, And earth re - - - - - peat the loud A - - - men.

loud A - - men.

loud A - men, A - men, A - men, And earth re - - - peat the loud A - - - men.

Plu. For.

6 #3 3-6- 6 6 7 6 5 4 3 6 4 5 7 5 3 3 4 5 5 3 3 4 5 3 4 5 3 1 2 5 3

6 7 4 5 #2 6 6 6 7 1

To thee, O Lord, my cries ascend; O haste to my relief;

And with ac - custom'd pi - ty hear The accents of my grief, The accents of my grief.

DUO.

Instrument.

Voice.

N. B.—The chromatic passage to the third line, "And with accustom'd," &c. should be sung as if written in the signature of six flats. Or in other words—the passage is in **E D** minor, and consequently the Mi may be removed to F ♭.



## SECOND TREBLE.

AIR. Moderato.

From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand ;

6 4    6    4 2    6    6 4 3    6 5 4 3    6 4    6    6 4    7

From many an ancient river, From many a palmy plain, They call us to de - liv - er Their land from error's chain.

6    6 4 3    6    6 4 3    6    6 5 4 3    6    6    6    6 4    7

2 What though the spicy breezes  
Blow soft o'er Java's isle,  
Though ev'ry prospect pleases,  
And only man is vile :  
In vain with lavish kindness  
The gifts of God are strewn,  
The heathen, in his blindness,  
Bows down to wood and stone !

3 Can we, whose souls are lighted  
With wisdom from on high,  
Can we, to men benighted,  
The lamp of life deny ?  
Salvation ! O Salvation !  
The joyful sound proclaim,  
Till each remotest nation  
Has learnt Messiah's name !

4 Waft, waft ye winds, his story,  
And you ye waters roll,  
Till, like a sea of glory,  
It spreads from pole to pole ;  
Till o'er our ransom'd nature,  
The Lamb for sinners slain,  
Redeemer, King, Creator,  
In bliss returns to reign !

When I can read my ti - tle clear, To man - sions in the skies, I bid fare - well to ev' - ry

*Sosten. Mod. Allet.*

6 7 -3 6 6 6 5 4 3 6 4 3 6 5 4 3 8 7 5 6 5 3 6 6

fear, And wipe my weep - ing eyes, And wipe my weep - ing eyes. I bid fare - well to ev - 'ry

*For.*

6 5 4 3 6 - 6 6 5 4 3 b7 3 - 4 3 6 7 5 3

Let cares, &c.

fear, And wipe my weeping eyes. Let Fortis. cares like a wild del - uge come, And storms of

Let cares, &c. And

8 7 6 4 6 6 8 7 7 6 5 6 6 9 8 6 5 6 5 3 7 5

6 5 4 2 6 4 8 7 5 4 3 6 6 9 8 6 5 6 5 3 7 5

sor - row fall ; May I but safe - ly reach my home, May I but safely reach my

Fortis. Pianissimo.

storms of sorrow fall ;

6 7 6 5 7 7 6 7 7 5 6 5 6 7 8 7 8 5 -

4 5 4 7 7 6 7 7 3 4 3 4 5 6 5 6



home, My God, my heav'n, my all. There shall I bathe my weary soul In seas of heav'nly rest, And

*Fortis.* *Dim.*

6 5 4 3 6 6 7 6 4 6 4 -5- 3 5 4 2 6 6 6 5 4 3

not a wave of trouble roll A - - cross my peaceful breast, A - - cross my peaceful breast.

*Cres.* *Adagio.* *Fia.*

8 7 6 5 4 3 2 8 7 6 5 4 2 6 6 4 2 6 6 6 6 6 6 6 6 7 6 5 4 3



# CHORUS. HALLELUJAH TO THE GOD OF ISRAEL.

[ HAYDN.\* ]

261

Sym.

F.

P.

T. S.

X2

ALTO.

Halle - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, to tho God of Israel.

Allegro. Staccato.

Sym. Voice.

Sym. Voice.

Sym. Voice.

T. S.

6 6 1/3 6 7 6 4 2 6 6 7 5 3 5 3 5 6 4 6 4 3 6 5 4 3

\* See Boston Handel and Haydn Society's Collection.

He will save us in the day, the day of fight.

He will save us in the day, will save us in the day of fight. Halle - lujah, the Lord is our de-

Sym. Voice. Sym. Voice. P.

He will save us in the day, will save us in the day of fight.

Sym. Voice. Sym. Voice. P.

fender, He will save us in the day, in the day of fight. [F.] God is great in battle, for he is the Lord of hosts.

Sym. Voice. Sym. Voice. Sym.

3

Hal - le - lu - jah! He is our refuge, I will praise him for ever, ever more. Hal - le - lu - jah!

Voice. Sym. 3 Voice. Sym. Voice. Sym. Voice.

T. S. 5 3 b7 4 2 6 b4 5 4 3 6 4 b7 6 4 b7

I will praise him, will praise him ever - more, will praise him, will praise him, will praise him, will praise him, for ever, for

Voice. for ev - er

b7 b7 6 4 6 7 9 7 6 6



for ever, for ever, ever, ever - more, for ever, for ever, for ever, ever, ever - more.

ever, for ever, for ever, ever, ever - more, for ever, for ever, for ever, for ever, ever - more.

for ever, for ever, ever, ever - more, for ever, for ever, for ever, ever, ever - more.

5 6 6 6 5 3 5 6 5 6 6 6 6 6 5 3

will praise him, will praise him for ever, ever - more, will praise him, will praise him, for ever, ever - more.

Voice. Sym. Voice.

Voice. Sym. Voice. Sym.

T. S. 6 5 6 4 5 3 T. S. 6 6 4 5 3



# O, SING UNTO THE LORD.

[ ABRIDGED FROM DR. J. C. WHITFIELD. ]

265

*Allegro.*

O, sing unto the Lord a new song, a new song, O, sing unto the Lord a new song, Let the congregation of the

unto

6 3 3 -5- 6 6 3 7 5 6 6 6 7 8 3 -5- 6 7 6 T. S.

O, sing unto the Lord, O, sing unto the Lord,

saints praise him, the congregation of the saints praise him. O, sing un - - to the Lord, O sing unto the Lord a

O, sing unto the Lord, O, sing, unto the Lord, O, sing, &c. O, sing, &c.

7 5 5 6

O, sing un - - to the Lo - - rd, Let the congre -

new song, Let the congre - gation of the saints praise him, Let the congre - gation of the saints praise him,

O, praise him, O praise him, pra - -

5 6 6 5 6 5 7 5 7 6 5 6 7 6 5 4 3

gation of the saints praise him.

Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.

pra - - - - - ise him, praise him,

6 5 6 7 6 5 6 5 6 7 6 5 7 5 6 5 7 5 6 7 6 5 4 3

# THANKSGIVING.

## A FULL ANTHEM.

Words—*Donum est Confiteri*: Selected from the service of the Protestant Episcopal Church. See also 93d Psalm.

267

It is a good thing to give thanks unto the Lord, It is a good thing to give thanks unto the Lord, It is a good thing to give  
 to give tha - nks, the Lo -

give thanks unto the Lord, to give tha - nks unto the Lord, and to sing prais - es,  
 thanks unto the Lord, unto the Lord, Lo - rd, to give thanks, to give thanks, to give thanks unto the Lord, and to sing praises unto thy

- rd, to give thanks unto the Lord, and to sing praises un-to thy

Figured Bass: 3 2, 6 4 3, 3 4 2, 5 3 4, 5 6 5, 6 6, - 5 -



To tell of thy loving kindness,

name, and to sing praises unto thy name, O Most High - est, Most High - est; To tell of thy loving kindness

name, Most High - - - - - est;

6 6 5 4 3 1 2 3 6

the morn - ing, and of thy truth It is a good thing to give thanks, to give

early in the morn - ing, and of thy truth, thy truth in the night season, It is a good thing to give tha - -

and of thy truth, thy It

5 7 4 2 6 6 4 2 6 6 4 2 6



tha - nks, give thanks unto the Lord, to give thanks, to give thanks, to give thanks,

is a good thing to give thanks unto the Lord, unto the Lord, to give thanks, to give thanks, to give thanks, to give thanks upon an instrument of ten strings, and up-

is a good thing to give thanks unto the Lo - rd, to give thanks, to give thanks, to give tha -

7 6 3 3 3 3 3 3 6 5 4 6 5 6 4 6 5 8 6

upon an instrument, and upon the lute, and upon the harp,  
 on the lute, upon an instrument of ten strings, and up - on the lute, upon a loud instrument, and up - on the harp, For thou  
 nks unto tho Lo - - - - - rd and upon the harp,

Musical score for "The Harp" from "The Song of the Lute". The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and 4/4 time. The lyrics are: "upon an instrument, and upon the lute, and upon the harp, on the lute, upon an instrument of ten strings, and up - on the lute, upon a loud instrument, and up - on the harp, For thou nks unto tho Lo - - - - - rd and upon the harp,". The score includes dynamic markings: *Fort.* (Fortissimo) and *Pia.* (Piano). The bass staff includes figured bass notation at the bottom.

Mod.

Lord hast made me glad thro' thy works; and I will re-joice in giving thanks for the ope-rations of thy hands, A-men, A-men.

Mod.

6 6 5 3 6 5 6 5 7 4 3

# HEAR WHAT THE LORD. A FUNERAL PIECE.

Adagio.

Hear what the Lord from heav'n proclaims, For all the pious dead; For all the pi-ous dead; Sweet is the savor

6 5 4 3 2 1

of their names, And soft their sleeping bed, And soft, and soft, and soft their sleeping bed.

6 6 8 7 6 5 4 3 Inst. 6 6 5 4 3

Ending for second verse.

And freed, and freed, and freed from ev'ry snare, A large re - ward, end in a large reward.

And Pia. Inst. 6 6 6 6 5 4 3 Inst. 6 5 6 5 7

Ending for third verse.

2 They die in Jesus, and are blest ;  
How kind their slumbers are !  
From sull'ring and from sin releas'd,  
And freed from ev'ry snare.

3 Far from this world of toil and strife,  
They're present with the Lord ;  
The labors of the mortal life  
End in a large reward



## THE LORD WILL COMFORT ZION.\*

*Andante.* *Tutti.*

The Lord will comfort Zi - on, he will comfort her waste places, and make her like E - den, like the gar - den of the Lord—

*Soli.* *Tutti.*

Joy and gladness, Joy and gladness Shall be found therein, Thanksgiving, and the voice of melody; Thanks—

*Sym.* *Soli.* *Tutti.* *Inst.* *Voice.*

6 6 5 6 6 5 6 4 3 6

\* Play the first four measures as an introductory symphony.



( THE LORD WILL COMFORT ZION....CONTINUED. )

273

First Time.

Second Time.

Y2

giving, and the voice of melo - dy, the voice of mel - o - - dy, voice of mel - o - - dy.

6 6 6 4 3 6 — 5#6 4 3 9 3 6 4 — 5 3

SUFFOLK. EIGHTS AND SEVENS.

Lo ! he comes, with clouds descending, Once for favor'd sinners slam;  
Thousand, thousand saints attending, Swell the triumph of his train, Hal - le - lu - jah ! Halle - lu - jah ! God appears on earth to reign.

1 2 6 6 7 6 5 4 6 5 6 5 6 3 2 3 2 6 7

## HOLY LORD GOD OF SABAOTH.

[ B. M. SWAFFIELD. ]

*Andante. Mosso.*

Ho - ly, Ho - ly, Ho - ly Lord God of Sabaoth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the

*Inst.*

6 6 4 4

# 6 4 3 6 4

*Allegro.*

majesty of thy glory. Glory be to thee, Glory be to thee, Glory be to thee, O Lord, Most High.

*Sym.*

6 6 6 5 4 3 6 6 6 7

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C. M. MAJOR.			L. P. M. MINOR.			SEVENS AND SIXES.						
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